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ENLIGHTENMENT

IN-VISION

THE MAKING OF A TELEVISION DRAMA SERIES



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Scully... this one might be worth checking out.

The following journal was discovered - in a rather bring state - in an inexplicably deserted secret military decoding establishment some time in the 1940s. Nobody knows how it got there. It has only recently been released to American archives by the British Ministry of Defence, who have until now kept it classified under the provisions of their Fifty-five Year Rule of Extreme Incongruity.

Let me know what you think after lunch. Frohike's insisting on showing me his favourite cafe, so have the stomach pump ready.

Mulder

New York Harbour, 5 November, 1872

Today we set sail for Genoa. It's twenty years since I served with Captain Ahab, but I still get jittery. I'm tempted to raid the hold for some of its cargo of 'industrial alcohol' (which sounds like it'd do the job), but I've got my liver to consider. The rest of the crew seem relaxed enough. The Celeste's a fine ship.

30 November - perhaps?

Blood and damnation, I'm in a fine pickle. One minute we're sailing peacefully towards the coast of Portugal, the next we're - here. Wherever the hell here is.

None of the other have noticed. They're happy with their gieg and their shiny suits. The officers seem pleasant enough - if a little distant. It's dark outside, it's been so for days. I've not been up on deck yet. I've overheard the officers talking - I reckon we're taking part in some kind of race.

From what I can make out, they run these races pretty frequently. This isn't one of the major

ones. It's like a rehearsal - or a heat.

They're worried about one of the other captains. They keep saying *Steer clear of the Brazen Bitch*. I guess that's the name of her ship. You know, like the *Golden Hind*.

The food's horrible. The officers say they've booked a better doctor for their next trip, and laugh in a way I don't like.

I can't stand that Mr. Harriner. He gives me creepy looks.

XXX

Christ almighty, I've just been aloft. You wouldn't believe it, you just wouldn't believe it. They made me wear this stupid helmet, and then -

I must have been dreaming. I freaked. My shipmates took it in their stride - even old Panicky Nathaniel, and he's usually the first in a blue funk over tales of Captain Aemo, Sea Devils and the White Barbary Carrot.

They've confined me to my bunk, and given me some special medication. Things are looking better already. I must say, the poopdeck afforded a splendid view of Metulla Oriansis.

Isn't poopdeck a funny word?

* X *

The race is over. We qualified for the next round, but Captain Striker wasn't too pleased with our performance. He's planning to recruit a new crew for the finals.

A wrinkly in a white suit came to see us after we'd crossed the finishing line. He looked like a cross between Mark Twain and an orange juice wholesaler. He apologised for the inconvenience and promised to return us to our ship. A pigeon had built its nest in his hat, but he didn't seem to mind. These eccentric Englishmen.

Somewhere near the Azores, 1 December 1872
Back at sea. The crew are jumpy. The slightest

thing could send them over the edge.

2 December - maybe

Stowed away aboard the magical cabinet of the talking machines. Seemed a safer bet than chancing it with the old bloke in the blue box.

Bombay, 2 June 1926

After various time-travelling adventures with the Daleks, I've finally jumped ship. Signed up on the first boat out of here, a steamer called the *SS Bernice*.

Indian Ocean, 4 June, 1926

The sea's like a millpond. Time passes slowly. The last few hours seem like an eternity. Has someone shot an albatross?

Indian Ocean, 4 June, 1926

The sea's like a millpond. Time passes slowly.

The last few hours seem like an eternity. Has someone shot an albatross?

Jesus Christ, what the hell's that?

Varna, 6 July, 1897

Don't ask me what I'm doing here. Somehow I just vanished off the *Bernice* after the first interesting day in ages, and ended up halfway back to home. I've got the funniest feeling the old geezer in the blue box was involved.

What worries me is the level of coincidence in all this. Almost as if some cosmic influence...

Enough of such thoughts. I've joined the crew of the *Demeter*, a carrier bound for Whitby. I recognise one of the fellows on board (a passenger, I guess) from the time I visited Ghana with the Daleks. It's nice to see a familiar face.



ORIGINS: *IN-VISION 66* covered the vexed history of *TERMINUS* — a story most of those who worked on it were pleased to see the back of when production finally completed in January 1983. The problems on *TERMINUS* had been many; missing set elements, lighting failures, recording over-runs and an overall atmosphere of tension and anxiety among crew and production teams which rubbed off onto several of the cast as well.

And yet, *TERMINUS* completed without a single day being lost due to the burgeoning series of strikes being called by members of the electrician's union over disputed work practices at Television Centre. This was

not to be the case with *ENLIGHTENMENT*. With selective one-day strikes, on-going since the end of October, having achieved nothing, the EEP TU escalated its action in November 1982, shutting down studio production completely from the second week of the month onwards.

The dispute only affected TV Centre. Other studios, such as Lime Grove, regional stations and the filming facilities at Ealing were unaffected. What was jeopardised, of course, was *ENLIGHTENMENT*. Ten days of filming and one day of day rehearsals had just completed when news came through that recording Block One was being abandoned. The cast were all stood down as no alternative studio space was available, although they were all still under contract to be ready if required for Block Two.

The strike, however, dragged on for nearly a month before settlement was reached in early December. This would have come just too late to salvage Block Two, but it was too late anyway as by then John Nathan-Turner had already taken a decision to cancel the second tranche of rehearsals.

In the wake of production being resumed, all Producers — especially those in Series and Serials — were having to face revised facility allocations from Programme Planning. With only finite amounts of budget and studio time to be shuffled and reslotted, casualties were inevitable.

As far as *Doctor Who* was concerned, their penalty was not being allowed any additional production time over and above what had originally been resourced for Season 20. The series would wrap on plan around the end of January.

John Nathan-Turner was thus left with an agonising choice; remount *ENLIGHTENMENT* or concentrate on Eric Saward's big Dalek finale, *THE RETURN* (a recent name change from its original working title, *WARHEAD*). Perhaps inevitably it was the Saward story which suffered, although in true Dalek tradition it was a delay rather than a

defeat. The Daleks would be back for 1984.

ENLIGHTENMENT won because the film work was all there and pre-production on the sets, costumes and effects had been virtually completed. On the minus side, there was no room to shift *ENLIGHTENMENT* in story order as it had to complete the Black Guardian trilogy. Neither were the planners willing to entertain shifting Season 20's broadcast dates. So the big question was, could a serial as complicated as a *Doctor Who* to make, be got ready for transmission just a month after the revised recording completion date?

SCRIPT: For many years Barbara Clegg had been a staff writer for BBC Radio. A West Country resident she had found a niche for herself writing for the regional production *Waggoner's Walk*; a weekday Radio 2 soap opera which had been running constantly since the late Sixties, when it had replaced the famous *Mrs. Dale's Diary*.

In the early Eighties an agreement between the four BBC radio Controllers decreed an end to drama production on Radio 2. Radio 4 was uninterested in taking over the soap and so, all of a sudden, many of the regionally-based BBC staff writers, especially those linked to Radio 2, found themselves looking for jobs.

Armed with her knowledge of sailing and sailing history, Barbara Clegg submitted an idea for a fantasy story about sail boats racing in space to the *Doctor Who* office on September 27th 1981. Called *THE ENLIGHTENERS* it was very much the story as broadcast. In essence, the old Gods (named "Eternals" to avoid upsetting any religious organisations) worshipped by the ancient Greeks and Romans had never gone away. Although no longer worshipped they still needed Mankind inherent talents of innovation and creativity for, while they were possessed of enormous powers to shape the Universe, they had no imaginations with which to know how to direct their energies.

Perceiving that even they must answer to an ultimate power above them, the Eternals believed they would only discover their true purpose in the order of things if they learned from Mankind's ability to succeed through competitiveness. To the winner, the prize, hence the greatest race of all; a dash to the finish by the Eternals where the victor would be granted all knowledge by the beings they called Gods, The Enlighteners.

The appeal to the *Doctor Who* office was obvious, indeed it was a founding basis behind the notion to go with a Black Guardian trilogy. The Enlighteners almost fitted like a glove Graham Williams' description of the Guardians (see *IN-VISION 38: Key to Time Special*) as entities greater in power even than the Time Lords.

Go-ahead to produce a full script was given on October 22nd 1981. Being a first time writer for *Doctor Who* Eric Saward commissioned Barbara Clegg only to write a script for part one at this stage — so he could assess both her authoring skills and her understanding of the series.

Delivered shortly before Christmas that year the script did not contain any references to the Guardians, particularly not the White Guardians' attempt to contact the Doctor in the TARDIS at the very beginning of the story. Turlough too was still something of an unknown quantity, hence his role in the first episode was deliberately kept very nondescript. The thrust of Barbara Clegg's narrative was in developing the relationship between Tegan and the emotionally barren Marriner.

Satisfied with the draft version, Eric Saward went ahead and commissioned parts two to four on January 6th 1982

SCRIPT-EDITING: Recalling his memories of the story years later, Peter Davison described *ENLIGHTENMENT* as, "A very bizarre story. I never really quite got a grip of it". His sentiments were mirrored by Eric Saward as the remaining scripts came in around Easter 1982. "I didn't think it was strong enough..." he told DWB in an interview published 1988. "It had imagination in it but I think that once you had discovered where you were in time, by the end of episode one, you really had nowhere else to go."

A major worry of Saward's was that so much of the action relied on BBC resources in delivering a realistic sail boat race in space. No great fan of Visual Effects, which he frequently cited as a woefully underfunded department, he felt the remainder of the story relied too heavily on dialogue with little else to move events along.

To date it is not known if the brief handed to Barbara Clegg included penning the final confrontation scene between the Doctor, Turlough and the Guardians or, as had happened on *THE ARMAGEDDON FACTOR*, the writer was asked to leave five minutes free for the production office to handle the finale of the underlying theme.

What is certain is that following delivery of the scripts, Barbara Clegg's involvement with the serial became very minimal and Saward himself rewrote virtually all the scenes featuring the Guardians, and composed the entire sequence of events after the end of the race. He also re-titled the story to remove its reference to being called Enlighteners.

Final re-writes are documented as happening around September and October, presumably as the structures of *MAWDYRN UNDEAD* and *TERMINUS* took form. John Nathan-Turner, however, is adamant that changes took place just after the Producer's Run; a read-through of





the entire script by the full cast in the company of the Producer, usually on the second or third day of rehearsals. Episodes one and two were found to be under-running so just over four minutes of additional dialogue was required. Episode three would have under-run, but because of the need to incorporate a Guardian finale, some material from part four was shunted over instead. Unfortunately this did have the effect of losing the original episode three climax: Turlough suffocating in the Grid Room of the buccaneer.

Writing his memoirs for *Doctor Who Magazine* 236, John Nathan-Turner remembers a phone call from Peter Davison complaining that the scripted dialogue between the Doctor, Turlough and Tegan was just too antagonistic to be believable. All three of the lead characters were just not getting on. In particular, Tegan's 'bolshie' comments were coming across consistently as put-downs of the lead character's actions and behaviour.

The memoirs do not stipulate specifically that any last-minute character re-writes were performed, but certainly he insists a sheaf of guidance notes were handed to the Director, and a morale boosting speech given to Davison, Strickson and Fielding.



DIRECTOR AND TEAM:

Eric Seward's concerns about the lack of physical action and pace convinced the Producer that here was a serial that would stand or fall on the abilities of its cast. It was a people-based, not events based, story. So to his mind there was only one Director in his retinue gifted enough to handle such an assignment.

Fiona Cumming recalls being mid-way through working on *SNAKEDANCE* when the offer came through to handle story five as well as story two. Fortunately, thanks to the summer break for Peter Davison to do *Sink or Swim*, there was sufficient margin for the Director to complete her work on *SNAKEDANCE* before worrying about casting and pre-production on *ENLIGHTENMENT*. In contrast to reservations expressed by the Script-Editor,

Fiona Cumming was fascinated by the storyline and felt it was right up her street. "The idea of Eternals, possessed of incredible minds but no imagination, who needed the stimulation of complicated games to play to allay the utter boredom of Eternity, was totally absorbing" she wrote in a feature for *DWM*. "The space race around the planets was so outlandish that there seemed to be no reality to confine our imaginations".

The nature of this strike-hit serial determined changes in the production team between its initial cancellation, just before *Block One*, and resumption in January when it inherited some of the crew

originally assigned to Seward's Dalek serial. Naturally Producer and Director alike would have preferred working with the same team, but due to the need for programme planning often to be finalised months ahead, some Designers, as with some of the cast, found themselves having other shows to go to in January.

Among those able to stay on right through production was Set Designer Colin Green. While not generally known as a drama Designer, Green had, co-incidentally, worked on a number of episodes of *The Onedin Line* and so was no stranger to creating shipboard interiors. His one previous *Doctor Who* had been in 1974 with *DEATH TO THE DALEKS*. He retired from the BBC later in the Eighties and died shortly afterwards.

Daleks had featured large in Visual Effects Designer Mike Kelt's baptism into the series too. A newly appointed Effects Assistant at the time, almost his first job with the unit was blowing up squads of Dalek props in a quarry as part of Peter Logan's team doing *DESTINY OF THE DALEKS* in 1979. Recently promoted to Designer status, Kelt's appointment book would also enable him to see *ENLIGHTENMENT* right the way through production.

Not so Carolyn Perry, the Make-up Designer first assigned to the production. A talented hairdresser with a flair for period drama (including even researching how people's fingernails would have looked 50, 100, 500 years ago...) she was requested for this serial following favourable reviews for her work on *THE VISITATION*, her only *Doctor Who* so far.

She successfully completed all the film work at Ealing but was committed to another show by the time a remount came around in January. Into her shoes stepped Jean Steward, another highly experienced Make-up Designer with two impressive *Doctor Who* credits already on her CV: *PYRAMIDS OF MARS* where she created a pallid, cadaverous look for Bernard Archard's Scarman, and *CITY OF DEATH* which required Julian Glover to appear with the hair and make-up of several different ages.

AFM Ian Tootle, who had worked on *MAWDRYN UNDEAD*, also could not continue the course and had to be replaced by *Who* veteran Val McCrimmon, whose credits stretched right back to 1964 and *THE SENSORITES*.

Dinah Collin, for the Costume Department, was able to negotiate a stay on the programme. Happy to handle the requirements of all the period costumes, the only area she did delegate was designing the spacesuits worn by the "Ephemerals" whenever they ventured up on deck. This task fell to the freelancers of *Imagineering*, under Richard Gregory, who had previously worked with Dinah Collin on the Cybermen for *EARTHSHOCK*.

Unaffected by the strike was the nomination of Malcolm Clarke as composer of the incidental music. Since music composers only really start work once slash-print edits of the episodes are available, frequently their booking is left until later in the production diary.

Lastly, almost by default, Dave Chapman was booked to undertake what would be a very involved process of creating and matching all the many electronic effects mapped out for the show.

For a while it looked as though *ENLIGHTENMENT* was going to plunder the works of comedy writer Roy Clarke for its line-up of principal artists. First choice to play the role of Captain Striker was character actor Peter Sallis. Although rarely ever cast as a lead performer, his lugubrious features and distinctive Yorkshire accent enabled him to guest in drama parts equally as well as comedy, provided the role was just right. Equally at home in episodes of *Callan* and *Z Cars* or *Dad's Army* and *Oh Brother*, he had even managed some telefantasy appearances as well, notably ITC's *The Invisible Man* and the role of renegade scientist Penley in the 1968 *Doctor Who*, *THE ICE WARRIORS*.

His big break came in 1973 when he was selected to co-star alongside Michael Bates and Bill Owen in Roy Clarke's series *Last of the Summer Wine*. Playing the philosophical Norman Clegg has kept Sallis in regular work ever since. Even in the mid-Nineties the series has shown no signs of running out of BBC steam. More recently Sallis has loaned his distinctive Yorkshire voice to another, if somewhat unlikely, mega-star creation; the 'human' half of that treble-Oscar winning partnership, *Wallace and Gromit*.

Sallis' prior commitment to *Last of the Summer Wine* meant he was unavailable to play Striker when *ENLIGHTENMENT* finally went into production in January. As luck would have it, neither Sallis nor the young black actor chosen to play the Jamaican-looking pirate Mansell — David Rhule — had been required for the Ealing film sessions.

LYNDA BARON: A close friend of John Nathan-Turner for some years, Lynda Baron's daughter, Sarah Lee, would work as his production secretary in the *Doctor Who* office for several years in the mid-eighties.

A fully trained singer and dancer she was born in Manchester and studied ballet at the prestigious Royal Academy of Dancing. Although her only film to date has been the low-budget shocker *Trauma*, she has enjoyed considerable success on television, including the BBC *Play of the Month* presentation, *Don't Forget to Write*. Other appearances have included episodes of *Heartlands*, *Grundy*, *Z Cars*, *Minder* plus, more recently, editions of *KY-TV* and *The Cannon and Ball Show*.



As with Peter Sallis, her big break came with a 1973 Roy Clarke production, **Open all Hours**. Primarily a vehicle for Ronnie Barker as the stammering shopkeeper Arkwright, Lynda Baron was cast as the would-be object of his affections, Nurse Gladys Emmanuel. Though Baron was not a part of the 1973 pilot, she took over the role in the first of several series produced from 1976 onwards, the show only coming to an end in the mid-Eighties when Ronnie Barker made his decision to retire from show business.

Lynda Baron's one previous, albeit tenuous, link with science-fiction was **Doctor Who**. Although never appearing in person, she pre-recorded a specially composed song, *The Ballad of the Last Chance Saloon*, heard throughout all four episodes of **THE GUN FIGHTERS** in 1966.

Co-incidentally, although she never got to appear with Peter Sallis in **ENLIGHTENMENT**, Lynda Baron did work with him a few months later in the feature length 1983 **Last of the Summer Wine** Christmas special **GETTING SAM HOME**, playing 'Lily-Bless-Her'.

KEITH BARRON

Another Yorkshireman, Barron was born in Mexborough August 1934. His entry in the theatrical directory *Spotlight* describes him thus, "A stern leading actor and second lead who began on stage, went to TV and graduated to film".

His film career began in 1966 with *The Haunted Man*. Favourable reviews gave rise to a whole string of castings in thriller movies throughout the Seventies, including the controversial *Baby Love* (1969), *The Fire Chasers* and *The Man Who had Power over Women* (both 1970), the starring role of Dr. Haynes in *Nothing but the Night* (1973), *The Land that Time Forgot* and *Mirror of Deception* (1975), plus *Voyage of the Damned* (1976). With the decline of British produced films in the early Eighties his last film part to date was *A Harmless Vanity* (1983).

Television roles have continued to see Keith Barron cast in anything from thrillers to comedy, plays to series. Numbered among them are leading parts in **The Odd Man**, **The New Adventures of Lucky Jim**, **A Family at War**, the title role in the plays *Stand up Nigel Barton* and *Vote Vote Vote for Nigel Barton*, **Telford's Change**, **West Country Tales** and the comedy series **Duty Free**. In the Nineties he would again appear with Lynda Baron in **Plaza Patrol**.

CYRIL LUCKHAM

Crucial to the resolution of the Black Guardian trilogy was the small but very significant part that would be played by the White Guardian. Noting from Cyril Luckham's CV his description as a, "... character actor of stage, screen and TV, usually seen as a man of some importance" Graham Williams and George Spenton-Foster had cast him as the White Guardian for **THE RIBOS OPERATION** back in 1978. Having already secured the services of Valentine Dyall to play the Black Guardian, John Nathan-Turner was delighted when Cyril Luckham was available to reprise his character on both the original and the remounted recording dates.

Born in 1907 Luckham's first film appearance was *Murder in Reverse* (1945). Nine years would elapse before his next movie role, *Stranger from Venus* (1954) but thereafter parts came regularly. From a long list selected titles comprise *Yangtze Incident* (1957 with William Hartnell), *Invasion Quartet* (1961), *Billy Budd* (1962), *The Alphabet Murders* and *A Man for all Seasons* (1966), *Anne of the Thousand Days* (1967), *Cry of the Penguins* (1972) and *Providence* (1977).

Again from a long list of television credits, highlights include **The Forsyte Saga** (1967), the futuristic LWT series **The Guardians** (1971), **The Secret Garden** (1973), **The Man from the South** (1979) and **To Serve Them All My Days** (1980).

Following this brief return to **Doctor Who** Luckham went on to appear in, among others, two highly praised productions, **The Citadel** (1983) and **The Barchester Chronicles** before retiring from acting in 1987 due to poor health. Neither Guardian actor saw out the Eighties. Valentine Dyall passed away in 1985, Cyril Luckham a few years later in 1989.



The supporting cast included the familiar features of Tony Caunter as Seaman Jackson. Often cast as a villainous heavy in shows like **The Sweeney** and **The Professionals**, he had been in **Doctor Who** twice before; as the light-fingered Thatcher in **THE CRUSADE** (1965) and more prominently as the IMC hatchet-man Morgan in **COLONY IN SPACE** (1971). More recently, a 1990s role as Pat's partner Roy in **EastEnders** has kept him busy.

Lee John, lead singer with the funk band *Imagination*, stepped into David Rhule's shoes after notices were posted to theatrical agencies asking for an Afro-Caribbean to appear as a pirate in **Doctor Who**. Although Lee John was not an experienced actor, his agent also represented Roland Gift of the band *Fine Young Cannibals*. By the early Eighties Gift was beginning to win serious interest from film and TV companies so, hoping to repeat this success, John was put forward for the part of Mansell.

SET DESIGN: The principal sets for the entire story were all, in some way, set aboard ships; a time ship, an Edwardian sailing clipper and a 17th century pirate vessel. The TARDIS interior came, of course, from stock wall flats and props, but so too did virtually all the component elements of the two sailing vessels.

The sumptuous and highly detailed interiors of these vessels would have been beyond the budget of a standard, four-part **Doctor Who** to afford. Fortunately for the Designer, there exists around West London and the home counties a number of huge prop warehouses — the nearest to Television Centre being, literally, just over the road. The function of the companies running these prop stores is simply to buy up discarded props and sets from those feature films and, occasionally, TV productions who have built entirely from scratch. Some of these prop stores date back even before the Second World War.

Colin Green and Props Buyer Judy Ducker scoured these prop warehouses in the weeks leading up to start of production, assembling their quota of materials from items left over from as far afield as **Sir Francis Drake** and **Carry on Jack**.

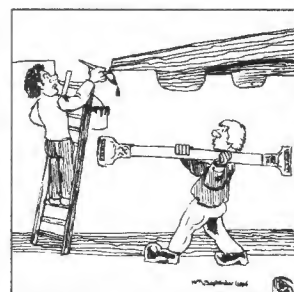
The live action film set had to double as the deck of the buccaneer as well as Striker's yacht. The timbered deck was a slot together construction which could be decorated with different railings, funnels, hatch-ways and even masts as needed.

Cameras would only see the main masts from below sail level. At an early stage it was decided not to shoot any footage of live-action sails billowing. Aside from the sheer cost, the noise of so many combined wind machines required to fill such large sails would have drowned out the actor's voices.

The backdrop of space was nothing more than a set of black drapes dotted about with powerful 'pea lights' hung on hooks to resemble stars. The cold, crystal clear blackness of space was stylishly visualised by Lighting Cameraman John Walker who lit the entire set from just one bank of white spotlights — thereby deepening the shadows behind any illuminated figures or props.

Block One called for all the futuristic sets, the TARDIS interiors and the corridors, wheelhouse and stateroom aboard Wrack's ship. The two TARDIS sets were adjacent to one another so that each used common sections of roundelled wall flats. For whatever reason, the Scenic crew erected the common wall sections so that the fibreglass roundels bulged into the main console room rather than, as normal, appearing to be sunk back from the walls. Fred Wright, the studio Lighting Manager, lit the interior using orange gel-coated spotlights to simulate the notion of the ship losing power.

Once all the TARDIS interior scenes were done, the console was struck and the white floor used as the deck of the grid room with the opening out onto space. The aperture was a cut piece of CSO painted board overlaid with a specially made grill, courtesy of Visual Effects. The 'Eye' power generator was also an Effects prop. Positioned in a corner of the console room set, it was shot at such an angle to make it appear as though the 'Eye' was actually hanging



from the ceiling.

The grid room was a separate set. The BBC's own scenery builders constructed the futuristic elements in this room and the alleyway beyond; the 'metal' door, the warning sign for the vacuum seal, and the control panel for the airlock.

The period buccaneer interiors were all hired-in items from warehouses. During planning stages a suggestion had been put forward that all these sets be mounted on rockers to approximate the motion of ships at sea. For cost and other practical reasons this thought was rejected. Instead sharp camera tilts, the timely tugging of concealed lengths of 'cat gut' wire tied to loose objects, and some **Voyage to the Bottom of the Sea** choreography from the east would give the illusion of motion 'at sea'.

The wood chosen for Wrack's interiors, although a lightweight timber, was all stained and hewn to look like a dark, rough mahogany. Striker's ship, however, made copious use of plywood panels coloured and varnished to look like finest, seasoned teak. The wheelhouse set incorporated a moveable 'swinger' section with CSO backcloths framed so that they looked like windows. This section could be moved to double as the cabin's fore'ard windows or as those on the starboard side. Pre-filmed model footage of the other ships could be matted onto the CSO screens on cue, but to minimise having

to film more (expensive) miniature work than was absolutely necessary, for the most part the cameras shot the wheelhouse interior from the front looking directly into the set.

Barbara Clegg's script suggested Striker's ship had two decks below the main one. To avoid having to build two separate sets for Block Two, Colin Green built a composite instead. The centre-piece was a square, wood-panelled pillar with a stairwell going up from either end. The one stairwell was a simple gangway; an exit from the crew's deck. At the other end was a lamp-bracket flanked, carpeted staircase; the way up from the floor above onto the deck. The decor on the left and top corridor walls surrounding the stairwell was subtly different to the walls bordering right and to the rear of the same superstructure.

A notable omission from the script was a name for Striker's vessel, with had to appear on the life belts as well as on the crew's hats. Having a casting vote, Fiona Cumming named this ship 'The Shadow'; an aspect of both light and dark.

In charge of props, Colin Green's team also had to oversee some lavish catering for Striker's dinner guests and Wrack's party goers. No-one during either recording block was allowed to consume any of the food and drink until all scenes were completed — by which time these spreads had been under the hot studio lights for many hours...



COSTUME: Just for a change, the Costume Designer got something of an easy ride with this story; a rarity on John Nathan-Turner shows. Writing for DWM in 1992 Fiona Cumming described Dinah Collin as "... really going to town with the juxtaposition of the Edwardian, pirate, Greek, Chinese, gambler and space elements". "It was" she says, "a good excuse to try out the Dressing-up Box with a vengeance".

Bermans, the Costume Hire company, furnished all the period costumes worn by the extras and walk-ons, as well as the navy and white sailor suits for Striker's crew. Every hat worn by the men aboard the clipper had to have the name of the vessel, 'The Shadow', emblazoned on its head-band.

The pirate costumes too were from stock, all except the outfits worn by Captain Wrack. Discussing how she should portray the role with John Nathan-Turner, it was suggested to Lynda Baron she might try playing it as a "thigh slapping pantomime heroine"; very energy charged and melodramatic, in total contrast to the bland demeanours of the Eternals aboard the yacht. Agreeing this was a good idea, her pirate costume was a figure hugging combination of bolero shirt, breeches, shiny thigh boots and a specially made waist-coat in a heavy fabric picked out with elaborate gold brocade. Mansell's shirt and trousers were stock items, but his tabard was inlaid with studs to make the character appear more fierce.

Wrack's gown for the reception was the most expensive costume of the production. Tailored from a rich lame material, the outfit was fully lined to give it weight, and the skirt filled out from the hips courtesy of a hooped frame sewn into the material.

Striker and his officers all wore traditional maritime blazers and slacks, tweaked where necessary to make them conform more to the period, i.e.; adding winged collars. Similar touches were applied to

Marriner's formal wear for the reception.

Janet Fielding was allowed to escape from her boob tube and into a 'wonder-bra' for her appearance at the party. Over the top she wore a two-piece gown. The skirt was a cream satin with a lace trim. The top, although looking like pure silk, was in fact a silk and polyester mixture. A narrow band linked the two sleeve sections low around the hips; the front sections of fabric wrapping around the body before being snapped together at the back. The tiara was a hired prop. Janet Fielding also had to endure wearing very high heels as part of the ensemble.

The Ephemerals' deck outfits were not wet suits as claimed in the scripts, but one-piece heavy duty nylon overalls, lined for comfort under the studio lights and sprayed gloss black. Richard Gregory's *Imagineering* team fashioned the backpacks, chest harness and space helmets in fibreglass. Eight production versions were made, plus one spare. The helmets were hinged at the crown and the visors cast in perspex. High glaze metallic motorcycle paints were used to make these units gleam under studio lighting. The different colours were intended to denote different ranks (green for deck hands, red for the bosun for example), but this aspect was not exploited during production.

Alongside Wrack's reception gown, the other expensive costume was the robe worn by the White Guardian. For this Dinah Collin took her cue from Valentine Dyal's Black Guardian outfit and created a total opposite. Lined and padded to give it bulk the two piece robes were fashioned from a fake rabbit-fur material. The tabard, like the front of the tunic, was studded in gold brocade and items of costume jewellery. Like Valentine Dyal, Cyril Luckham wore a bird motif skull-cap, except that instead of a black carrion crow, his Guardian sported a white dove of peace.

Continued on page 9



WINTER SAILS

Edwardian gentry and yo-ho-ho pirates racing sailing vessels around the Solar System, using planets as marker buoys, sounds like a plot from the poorer seasons of *Lost in Space*. Yet in the hands of Director FIONA CUMMING it became a popular addition to the *Doctor Who* canon; admired for its elegant style and thoughtful treatment of some very surreal subject matter. The story's transition from script to screen, however, was anything but plain sailing as JEREMY BENTHAM discovered.

DIRECTING TWO SERIALS in one season is a fairly tall order, especially when they both feature complex story ideas and are scheduled in production order so very close to each other. With work on *SNAKEDANCE* completing just as *TERMINUS* was geared up to start studio sessions, being asked to handle the next show in line must have come as something of a daunting prospect.

"Not really. For some time John had known he had two fantasy stories lined up for the season. They were both non-monster stories and he knew I liked directing anything that wasn't too mechanistic. I was originally offered *SNAKEDANCE*, and had enjoyed it so much that when John approached me about doing another one, which I think was towards the end of *SNAKEDANCE*, I said yes without hesitation. A few days later the scripts arrived."

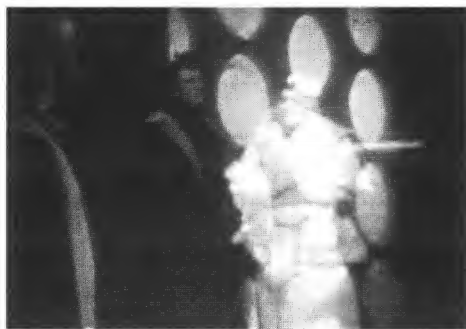


Sea-dog pirates sailing the cosmos was not a new idea, *Fireball XL5* and *Lost in Space* had attempted such plotlines back in the Sixties, but even they had fallen shy of visualising space-sailing galleons (though *Lost in Space* had planned a space-race involving solar-wind driven craft for its abortive fourth season opener). Another difference was that the subject matter was not intended to be sent-up, which would have been the easy route. In short, intimidating challenges surely for an incoming Director.

"In a way that was what appealed to me most. The whole idea was so visually interesting that it was just something I knew I wanted to do, and do well. It helped having some of the best people in the business handling technical aspects like the lighting and filming the models. That, to an extent, freed me to concentrate more on working with the cast on their performances."

"The roles for Cyril Luckham and Valentine Dyall had been sorted out by John before I arrived. Peter Sallis was my first choice to play Striker and we were lucky he was originally available for the part. I think I worked for about a week with him before we lost our studios and I realised we would not be able to get him back for the remount in January."

"Faced with having to recast I knew I didn't want anybody else to come in and try and do a Peter Sallis. It's a very easy trap to fall into for actors when they know they're coming in to replace somebody else; to play it the



way they feel the original actor would have played it. So I wanted to go for an actor with a totally different style of performance, and yet one who would fit in with Christopher Brown's portrayal of Marriner.

"By that time I had rehearsed with Christopher Brown and was confident he could work well with the way Keith Barron would play it. I had known, even before we started rehearsing originally, that I wanted Striker and his officers to play their parts with no visible displays of emotion — totally bland. I had cast Peter as Striker precisely because I had seen him give a convincingly bland performance in *The Pallisers*. That was exactly the emotionally barren look I wanted for these Eternals, although so much more we developed at rehearsals. What I have always liked doing is working with really good actors. Peter is a very good character actor and ideal for giving me one interpretation of a bland personality, and so was Keith even though I knew he would approach it a different way."

The protagonists in *ENLIGHTENMENT* were Wrack's crew aboard the buccaneer yet, unlike the team aboard the yacht, they were anything but bland. Not just a few reviewers have commented on Lynda Baron's "thigh slapping, almost burlesque" interpretation of a pirate captain.

"I needed to have terrific contrast because there were so many different elements in the race. You had a Greek galley ship, a Chinese junk, even a Mississippi river boat. What these Eternals had done is draw upon the definitive, stylised images of such vessels and their stereotypical crews they had found locked in the minds of the humans they had kidnapped. Remember, these Eternals had no imaginations of their own, so they used ours to create colourful roles for themselves."

"That was part of the thinking why we deliberately went for a Chinese junk and a Mississippi gambling boat. I wanted to have as much fun with costumes as we could, creating colourful but very easily distinguished images for each crew. Part of that thinking, of course, was to minimise in the minds of the audience, any confusion as to who was whom by emphasising such visual contrasts."

The strike which halted production on the serial for nearly two months was costly in terms of necessitating

a partial recast, and in the amount of effort needed post-production to get the episodes ready for unalterable transmission dates. It was not a period Fiona Cumming looks back on with great fondness but was heartened when everyone involved rose to the occasion.

"When the strike hit we all felt very upset and bereft. I was particularly sad knowing that even if we were able to push out, as we did, the Dalek story in the new year and use its recording slots to finish ours, I would be losing Peter as the Captain. Television, though, is all about solving problems and getting down and doing the best you can with what you've got. In a way, you never stop and worry about the scale and the enormity of any problems you face. You just get on with it, trusting that everyone else will be as professional about the end result as you are. When we got the go ahead to restart production everybody concerned worked very hard to get the episodes finished, while others, presumably, worked hard rearranging schedules that would enable us to edit and dub in time to meet the broadcast deadline."

"I had never worked before with Malcolm Clarke, who composed our music, but he proved tremendously supportive even with our tight deadlines. Just as I had asked for widely differing costumes, I knew I wanted music for the various ships to be very, very different. He, realising there was a terrific amount to do in a short space of time, produced this recording of a piece he had done for another show, *The M'Longa*, to find out what I thought of it as a basis for the music playing at the reception party. I liked it so much I asked if we could use it as was in *ENLIGHTENMENT*, which immediately made his life a lot easier because it gave him a lot more time to work on the other themes."

"Despite all its problems, *ENLIGHTENMENT* remains for me a very magical and inspiring story which drew some wonderfully creative ideas out of everybody who worked on it. The lighting definitely helped bring it all together. John Walker made those scenes on deck at Ealing so eerie with his inspiration to light it all just from one single bank of white, directional spotlights. And for the studios we were lucky enough to get Fred Wright, the absolute 'auter' of lighting for television. It's a very comforting feeling indeed knowing you've got backup of that calibre working on your show."





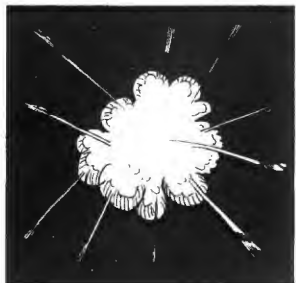
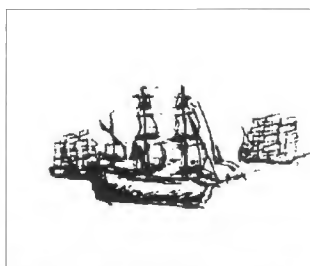
MAKE-UP: Wigs were the stock in trade throughout most of Make-Ups contributions to this story. Janet Fielding's own short, spiky hair was not deemed suitable to match the gown she would wear for the cocktail part, so she wore a full wig for these scenes, ironically making her look more as she did when the actress first joined the series in 1980.

Lynda Baron's soft, yet very full hair was permed into soft ringlets for her pirate garbed scenes, and permed still further into very tight, lacquered rings for her appearance at the party.

Many of the other pirates plus some of the guests wore wigs to match their supposed origins, particularly the Chinese mariners some of whom were fitted with long, braided pony tail hair pieces.

Skin colouring was important to this story. The pirates, even Captain Wrack were given a dusky skin tone, hinting at their emulation of West Indies and Barbary coast buccaneers. Striker and his ilk, on the other hand, were heavily made over with flesh colourings. The aim here was to mask completely any of the actors' natural skin blemishes or ageing lines; in short, making them look androgynously perfect.

While not too apparent on the transmitted episodes, Turlough bore the results of his encounter with the Black Guardian in episode two. The shot where the Guardian seizes him by the throat, choking him into insensibility results in the character bearing marks around his neck for the rest of the story.



VISUAL EFFECTS: To have painstakingly built so many miniature boats from scratch would have been beyond the Effects budget for ENLIGHTENMENT. So, just as the Set Designer had done, Mike Kelt had the props warehouses scoured for any already-built models he could use. He was lucky in finding a whole succession of reasonably similarly scaled vessels left over from previous nautical dramas. Ironically the only craft where Kelt was less than totally successful finding what he wanted was Striker's yacht. The model featured in the series was too small to echo the expansive, triple-decked interiors suggested in the script.

The one craft built from scratch was Critas' Greek galley. For the sake of authenticity, this model had to incorporate a set of working oars, so one of Kelt's assistant built the model around a battery-powered cam shaft which eccentrically rotated the oars.

Due to the weight of the models and because their sails would be filled out with breezes from a wind machine, the ships were all mounted onto rods for their movement instead of flown on wires. Wherever possible motion was achieved by moving the camera along a tracking dolly towards the static miniature instead of moving the model to the camera. The different scales of the models would benefit filming. The larger vessels would be shot close to the camera the smaller ones in the background, thus creating a false sense of distance.

All the models hired for the programme were filmed without alterations to their appearance. The only exception was the launch used to ferry passengers to and from the buccaneer. A perspex canopy was fitted flush to the hull, presumably on the assumption that the artificial atmosphere created by the Eternals aboard their big ships would not stretch over the small skiffs operating over any distance.

A capable artist, Kelt drew detailed storyboards to show the Director and Lighting Cameraman the shots he had in mind. Unusually for a **Doctor Who**, ENLIGHTENMENT was able to budget for two film cameramen; John Walker to handle the live-action stage work, and Paul Hellings Wheeler to shoot the models.

A caption slide was created for long shots of the planet Venus, but for the one close up of its surface in part two Mike Kelt fashioned a table-top model using cut pieces of expanded polystyrene foam, and decorated it with poster

paint, dry ice, a backdrop and coloured lighting.

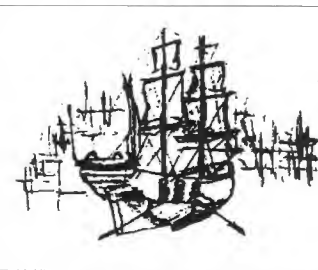
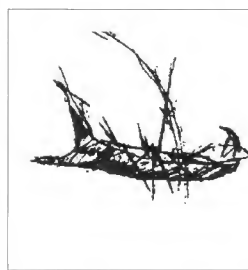
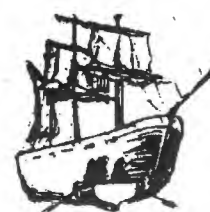
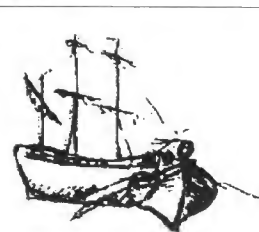
Of the two model vessels that had to be destroyed in the serial, only the Effects built galley could be physically blown up with pyrotechnic charges. The rented vessel doubling as "Davey's ship" could not be wrecked, so its destruction was achieved by carefully editing together three bits of aligned footage from a locked-off camera; the model ship, a wire-suspended explosive charge going off, and a shot of some floating debris.

Barbara Clegg's script was very vague in describing what the victory point in the race should be; alluding to it only once as "the harbour lights". Feeling these would look rather ineffectual, Kelt designed the harbour as a floating crystal palace in space — emulating the crystal technology of the Guardians evidenced in Turlough's communications artifact, enlightenment itself, and even the Key to Time.

The harbour was built from cut sheets of perspex, connected together with rods of perspex tubing. A sculpted jewel crowned the structure which was lit from within by a network of high brilliance bulbs and photographed using a star filter over the camera lens to add sparkle.

Compared to their workload on the model film stage, in the recording studio there was very little for Kelt's team to do. Their one big moment was the exploding TARDIS console in part one. Reportedly Mike Kelt was quite dismayed at the dilapidated state of the ten plus years old prop, and worried by the damage the explosive charge might cause to it. He voiced these concerns to John Nathan-Turner, and argued that the mechanism ought really to be redesigned. Its huge levers, spring-coil dials and car lamp indicator lights looked very primitive when compared to modern digital technology.

Aware of his budget, the Producer declined the offer but agreed it might be possible to factor a redesign into a future story...

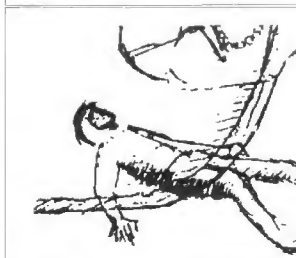
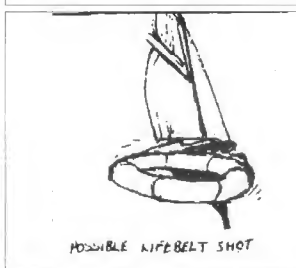
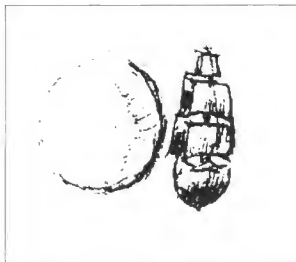
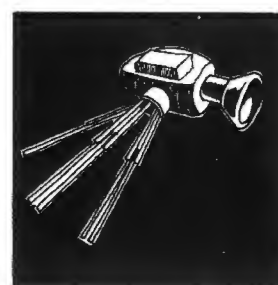


FILMING: The filming schedule for ENLIGHTENMENT was one of the most extensive in the programme's history. Studio 3B at Ealing (the same one used in TERMINUS) was booked solidly for a week commencing Saturday October 30th 1982 to accommodate three days of live action shooting while at television centre Mike Kelt's visual effects team was gearing up to shoot five day's worth of model filming. Also, because of the need to assemble some back projection and composite shots from separate film strips, production was allowed the rare opportunity to use 35mm film stock for some of the miniature photography.

Work began constructing the sets at Ealing over the weekend of October 30th and 31st. A rest day followed on Monday November 1st before the crew assembled on Tuesday to work out and rig the lighting. An unusual presence at Ealing was Dave Chapman complete with a portable editing desk and two small video cameras. While the job of actually assembling the composite shots would be done during the Gallery only day, his attendance during some of the filming was vital if precise alignment, colour and lighting matches from the two sources were to be achieved.

Filming began at 09:30 on the Wednesday. Gathered at the studios were Peter Davison, Janet Fielding, two walk-ons (Reg Woods and John Holland) dressed as Edwardian sailors, and the actors playing Marriner and Jackson. Originally Tony Caunter, as Jackson, was not booked to appear in any of the film scenes, nor at any point in episodes three and four. But after his being forcibly dragged away and administered the awareness numbing drugged rum, Eric Saward and Fiona Cumming felt it important to establish that the Eternals had not actually harmed him; a point not apparent in the script. Thus the role of the otherwise unnamed sailor who throws the life belt to Turlough at the beginning of part three was given to Jackson, thereby showing firstly that he was still alive, secondly that he was now just as content as the rest of the crew, and thirdly that he was still concerned for his "greenhorn mate" Turlough.

Although delighted to accept what amounted to any extra



episode's fees, plus payment for a day at the film studios, Caunter was double-booked for another show which was rehearsing at Acton that day. Hence his scenes had to be done first so he could be whisked away by taxi to the rehearsal rooms as soon as possible.

Of the six sequences filmed on Day One, three involved Tony Caunter. These were the Doctor and Jackson tossing a life belt after Turlough, the Doctor watching the buccaneers' ship slowing down through a telescope and the scene of relief as they realise Turlough is safe. After releasing Caunter and the extras, the afternoon concentrated on the Doctor's race up through the hatch with the scarf full of Crystals, the Doctor throwing the crystals into space, and Marriner's delight at realising an Ephemeral has outwitted an Eternal.

Day two's schedule required only Mark Strickson from the speaking cast, plus thirteen extras and one oriental stuntman! Overnight the live action set had been redressed as the deck of the buccaneer — which essentially meant removing some of its more "modern" looking funnels and brass-work. The morning started with two short scenes; the buccaneers (ten crew, two officers) setting the plank out from the deck, lashing it to the railings, and the subsequent walking the plank by two of Wrack's Chinese guests. Only one of the Chinese had to be shown falling off the plank — a take requiring stuntman Chua Kahjoo to be heavily padded for his fall onto a prepared bed of mattresses.

The next three telecines — Turlough floating in space — only needed Mark Strickson for close-up shots. The pea lights representing stars were turned off for some of these sequences as they would be needed for composite matting later on. That meant having a totally black background so Dave Chapman could switch it out and substitute footage from the model stage during recording.

While these scenes were in progress, ten of the extras were being recostumed as members of Striker's crew and the set redressed as the deck of the yacht. This was in readiness for the last scene of the day; the crew setting full sail for the finish line in episode four.

No extras were needed on stage for the final live action shooting day, Friday November 5th. The only artists called were the three regulars plus Christopher Brown as Marriner. First up for filming was Tegan's first view of the deck as she is escorted there by Marriner. As this would also be a composite picture by the finish, line-up shots with the model stage were done, again with Dave Chapman co-ordinating with Fiona Cumming, Mike Kelt and the camera team.

The next sequence was Turlough hearing the Black Guardian's voice in his head and throwing himself overboard. Doing this tricky scene entailed Strickson, for most of the morning, being fitted into a Kirby Flying Ballet harness and rehearsed for his tumble into the air as he jumps from the rail. Ian Tootle read Valentine Dyll's lines aloud to help Mark Strickson time his performance. The actor was still in his harness for the afternoon take as the Doctor yells "Man overboard" and tries to catch him. Fortunately he was let down before the final live action scene; Marriner telling a grief-stricken Tegan that Turlough is safe.

Filming wrapped at 17:30 on the Friday following which, being Guy Fawkes' Night, the cast and some of the production team attended a fireworks party at the studios.

Over at television centre the one-time puppet theatre turned effects facility was being cleared so Mike Kelt's team could take over the entire floorspace of stage 3B in preparation for model filming to begin there on Monday morning, November 8th. In total 32 separate scenes involving models were filmed over the next five days under the watchful eyes of Mike Kelt cameraman Paul Hellings Wheeler and occasionally Dave Chapman. In general footage was shot on 16mm film running at double speed, but for any close-ups of the ships and for all composite source material, a 35mm camera was used. Lining up shots was a key issue and one where Chapman's input was crucial. The caption slide of Venus, for example, had been already chosen, so Chapman's portable mixing desk came in very useful as an aid to positioning the model ship in relation to where the planet would appear in the composite.



STUDIO RECORDING:

That week of model filming commenced the same day rehearsals began for the first recording block. The full speaking cast of thirteen was assembled for the initial read-throughs, including David Rhule and Peter Sallis. Allegedly this was the day Peter Davison called John Nathan-Turner to voice his concerns over the poor interplay of the central characters now Nyssa was no longer there as a balancing element.

According to accounts at least one full day of rehearsals went ahead, plus possibly a full Producer's run reading of the complete script, before the Doctor Who office got news of Block One studio dates, November 16th/17th, being scrapped due to EEP TU industrial action. As per procedure in such instances the cast was stood down and told to go home and await news. For a while it looked as though Block Two — November 30th to December 2nd — might be salvageable, but it too was scrubbed before even rehearsals could start on November 22nd.

With the immediate future uncertain John Nathan-Turner suspended work on ENLIGHTENMENT but pressed ahead with filming dates for THE KING'S DEMONS and preparations for rehearsals and recording of that story's one studio block.

Resolution of the strike early December came just in time to save most plans hatched for THE KING'S DEMONS, although one day's recording had to be deferred until the new year due to a more urgent



need for a remount of TERMINUS. After that, even if sanction had been forthcoming to get ENLIGHTENMENT under way before Christmas, it would not have been possible as Peter Davison was under contract to appear in John Nathan-Turner's pantomime production of *Cinderella* at Tunbridge Wells from December 23rd to January 15th.

The decision to abandon Seward's Dalek story was made January 3rd 1983, ironically the day Season 20 started transmitting. The logistics of completing a part-made story, plus Davison's limited availability for rehearsals and recordings due to *Cinderella*, determined that only one more set of studio recordings was possible before series production would catch up with transmission.

Those first two weeks in January 1983 were exceptionally tiring for Peter Davison as he sought to manage rehearsal sessions in Acton for ENLIGHTENMENT as well as the remount of THE KING'S DEMONS during the day, against evening performances of *Cinderella* in Tunbridge Wells, with the odd matinee thrown in for good measure too.

Keith Barron and Leece John's contracts were negotiated and signed in time for rehearsals to get under way at the end of the first week in January. Due to the nature of BBC contracts both Peter Sallis and David Rhule would receive a fee once ENLIGHTENMENT was broadcast even though they had taken no part in filming or recording.

Cinderella completed its run Saturday January 15th. The very next day Peter Davison was expected in early at TV Centre to complete material for THE KING'S DEMONS. On Monday morning he was back again to join a partially reshuffled ENLIGHTENMENT cast finally to commence Block One recording in TC1. With a lot to do, the traditional afternoon beginning one was ditched in favour of an 11:00 start for camera/dress rehearsals.

Adhering to Doctor Who tradition, the first scenes to go before the cameras were the TARDIS interiors, starting with episode one, scene one. Before recording began that afternoon, a short Press Call was held. As it was the only set fully lit, the photocall took place in the TARDIS with Lynda Barron, Leece John and Peter Davison posing for photographers in full costume. Neither Janet Fielding nor Keith Barron were present in the studio that first day.

As recording began sequences in the TARDIS passage had to be carefully co-ordinated as no less than three separate inlays had to be fed in on cue. Cyril Luckham was positioned in a black draped area of the studio and lit with a spotlight. His image would be superimposed into the passageway so he would always look like a ghost. To add his shimmering aura another camera was aimed, out-of-focus on a curtain of brightly front-lit silver foil strips. The glittering sparkle as

the foil caught the light was framed by Dave Chapman and inlaid to the main picture. Valentine Dyll stood in the CSO area so that a solid image of him could be switched into the picture at the appropriate moment. And just to finally complicate matters, the sound supervisor had to fade Cyril Luckham's microphone input up and down during the White Guardian's warning speech to the Doctor.

The TARDIS scenes took place in story order right up to the Visual Effects explosions inside the console. For the shots where Marriner climbs up the side of the police box (?) to peer in at Tegan, Christopher Brown took Cyril Luckham's place in the black drape area. A sheet of perspex was positioned between him and the camera to give something to press his hands against in simulation of the scanner screen.

Following these scenes the old TARDIS console was struck from the set and taken away, never to be seen again in a Doctor Who studio. In its place was set a mat of CSO material and the grid/eye model which would be needed later.

While this was being done the focus of attention switched to the doorway set outside Wrack's grid room. Five short episode three scenes featuring only Turlough and Wrack were done here back to back, including the moment where Turlough, listening at the door, hears the Black Guardian's voice talking to Wrack. Accomplishing these scenes, plus many others, had entailed Valentine Dyll pre-recording a lot of his lines of dialogue beforehand.

Monday afternoon's recording wrapped after shooting several episode three inserts of Turlough's feet gingerly walking over the grid out to space. Because the grid model was physically on a different set to the rest of the grid room, all cameras were deliberately instructed to angle no lower than waist level while recording these scenes. Inserts of the actual grid would either be done as close-ups or as cropped crane-shots, ensuring the TARDIS set walls were never visible.

Evening recordings got under way at 19:30 starting with Turlough's plea to the Black Guardian to save him from suffocation as the grid room rapidly drains of air. The images of space whirling before his eyes beyond the grid were simply done by inlaying a caption slide of a starfield onto the CSO board behind the grid. Electronics in the camera were sufficient to generate the spinning.

The bulk of Day One's evening shoot concerned lining up and recording Wrack's scenes as she summons the power of the Guardian and focuses it to destroy Striker's vessel. Lynda Barron took her turn in the black drape area for the masked off inlay sequences of her within

the funnel of energy. Then, for the 'hydra' effect every camera in the studio recorded an image of her saying the words, "focus... focus..." moving their picture areas in a circular motion as they did. Finally, to compound the effect, the scene was acted again but with all the tapes wound back for a series of rollback and mix shots to double up the images of Wrack.

Day One should have wrapped with three short scenes in the Grid Room: Wrack realising the Doctor has saved Striker's yacht, the TARDIS materialising aboard the buccaneer, and Mansell herding the Doctor towards the grid. The time taken to complete the "focus" sequences overtook proceedings, however, and those scenes had to be held over and replanned as additions to Block Two.

The only walk-on for the studio on January 17th had been Paul Baden as the buccaneer officer who locks Turlough inside the Grid Room. For January 18th he was joined by three more buccaneer officers, eight buccaneer guards, six Riverboat gamblers and six Chinese guests. It was the single largest day for extras in the whole production. Guests of honour at the party, for these were the scenes which would be recorded first, were Mr. Marriner in formal wear, and Tegan in her evening gown and tiara.

It was important to shoot all the stateroom and connecting companionway scenes first as the fresh food which had been brought in for the party would not last long under the studio lights. The first half of the afternoon session therefore concentrated on these eight scenes, which would enable half of the extras to be released once they were in the can. No-one was allowed actually to consume any food and drink during the reception for reasons of visual continuity. Even the 'champagne' could not be sipped. One exception was the Doctor swapping his old stalk of celery for a new piece. This had not been in the script but was thought up during rehearsals. A spare piece of 'prop' celery already existed in case the original got damaged during a performance, so the ad-lib was easy to orchestrate.

The remainder of the afternoon was taken up with shooting the buccaneer corridor scenes near the launch bay and the 'danger door' (including the locked off, rollback and mix shots of the pirates vanishing in episode four), and all the sequences set in Wrack's wheelhouse.

19:30 saw the evening session commence with the longest single scene in the entire production; the appearance of both Guardians in Wrack's stateroom and Turlough's choice to become loyal to the Doctor. For these seven and a half pages of script Marriner and Tegan changed back into their regular costumes. It was also Striker's only scene in Block One, during which he stayed silent throughout. The scene was fairly complex to do, starting with both Guardians in the CSO area, one camera trained on each. The Vision Mixer's job was to superimpose the two images together, fade them into the set and co-ordinate the pause for the actors to move over and replace their virtual images.

Visual Effects provided the Enlightenment crystal which concealed an interior light. The flames as the Black Guardian 'burns' were a CSO inlay from an Effects gas bracket although the subsequent dappling reflections on his face were created using a device called a 'flicker wheel', which fits over and masks the beam from a small spotlight. The fade into negative was specifically requested by John Nathan-Turner to maintain continuity with The Armageddon Factor and was done in post-production.

The last few hours of Day Two completed the remaining episode three and four corridor scenes aboard the buccaneer featuring the Doctor and Turlough, before moving back to the wheelhouse for the predominantly episode three sequences where Wrack (in pirate garb now) torments Turlough before releasing him from his chains and showing him the view on deck of the Chinese being made to walk the plank. One subtle effect, achieved by rollback and mix was making Turlough's chains vanish as Wrack cuts him loose.

Second studio, in TC8, kicked off on Sunday 30th January. Cyril Luckham was the only cast member not required, so making up the numbers was managed by having Tony Caunter and Clive Kneller in as the speaking crew members, and James McClure as the First Officer.

Events in Striker's wheelhouse during episode three commenced the first day's work. With Tegan and Marriner dressed in their evening attire, they, the Doctor, Striker and the ever silent helmsman watch the yacht's passage through the asteroid storm, and later observe Davey's ship being destroyed. To save post-production time, many of the matte shots of filmed miniatures onto the wheelhouse windows were done real-time during recording — a Quantel 3000 being used to size and shape the TK transferred images accordingly.

Afterwards came two short scenes in the companionways and a quarter page sequence in Tegan's cabin, the last requiring Tegan and Marriner to appear in evening wear. After a short break for them to change costumes, the action in the wheelhouse was resumed; the exchanges between Marriner and Striker as they learn of the TARDIS.

The last part of Sunday's afternoon recording concentrated on the part four scenes where the Doctor smashes the crystal in Tegan's tiara and runs with the pieces towards the deck. Front Axial Projection was used to make the crystal glow and pulse, but a problem arose when Peter Davison attempted to smash the jewel into pieces. The soft rug and the studio's rubberised flooring prevented him being able to do this. In the end a piece of hardboard

Continued on page 16

"The captain stood on the burning deck..."

A WHISPER in his ear. A man's voice. Affected. Some pompous ass of a Royal Navy officer, probably. Not from a hard-working trade ship. Soft. Never knew what real sailing was.

The captain opened his eyes and looked around expecting to see an officer in a stuffy navy uniform. Nothing. Not a soul. The blinding white light had gone. He was in a tavern he realized he knew. His head felt heavy. He couldn't quite remember the tavern's name.

The tavern was deserted. He could hear the scurrying of rats under the floorboards. There was a strong smell of piss and tobacco. The same as any other dockside tavern he'd known. He found himself sat at the bar with a tankard of ale clasped in his hands. He brought the tankard to his lips and took a mouthful. He winced. He didn't like the taste. Like the first time he had ever...

Liverpool. He was in Liverpool. This was The Right Hand Path. He was three weeks shy of his fourteenth birthday. His dad was dead of the pox. Stupid bastard. Brain and body rotted away. The family needed feeding so he had signed up.

The captain looked at his hands. All his fingers were there. That was the first surprise. The second was that his hands were so young-looking. Not the calloused, almost deformed claws they had become after thirty years travelling the world.

Was this death? Was he seeing his life played out before him before he passed on?

A voice behind him: "You're not dead, Captain Trench. Not yet."

Trench spun around on the bar stool to face a middle-aged man, well-fed, not short, not tall, brown-haired with an aristocratic look on his face. Bizarrely, his body was covered in nothing more than a white sheet.

"Who are you?"

"A traveller, like yourself."

"What do you want of me? Why have you brought me here?"

The stranger shook his head, looked to the ground and gave a small smile. He looked up at the captain with cold black eyes that made Trench feel as if he was staring into nothing.

"I've not taken you anywhere," said the stranger calmly. "We're in your memories, that's all. Your body is dying. You've severed your left leg in an accident, you're losing too much blood and you're in shock. None of your men know how to save you. I do, but this is 1911 and the technology required doesn't exist yet."

Trench looked down at his legs. They were both still there but not as big as he remembered. His body seemed much smaller somehow.

"Yes, your ephemeral body is that of you at age thirteen, John Trench."

Trench gasped. "What are you? An Angel?"

The stranger appeared puzzled for a moment, then seemed to concentrate. He laughed. "No. I and my people aren't quite that mundane. Well, I'm not."

Trench felt frightened but oddly comforted at the same time. This was The Right Hand Path. This tavern was the coldest thing he could call a home. Where he'd met his first wife. Where he'd had more fights than he could care to remember. Where he'd met that Scot who'd told him tales of the stars over a bottle of the finest brandy he'd ever tasted in his life. Where he'd fallen unconscious from a few days too many drinking his wages. The best of times, with the best of friends. He'd had a place at the bar since he was 23. This stool - this exact stool. Except the stool was like new and not battered and stained like the last time he'd sat there, before the tavern had been burned to the ground. And that happened last year. Trench started to tremble.

"Am I mad? Is this some sort of delirium?"

"Not at all," replied the man in the white cloth. "You're about to die but before you do, I - we - need you. Something is - in the way you understand time -

about to happen. There is no name for the phenomenon. In the history of this universe there has been only one other similar occurrence. On a much bigger scale this time and I, for one, am almost excited by it all. My people simply do not know what is going to happen."

"I don't understand what you're -"

"That's a shame. I wanted you to know why I'm keeping you here in your past. It won't be for long." The man in white stepped towards Trench and smiled. "I so much wanted you to understand. Let me try another way: can you imagine what it's like to be immortal?"

"Huh?"

"Immortal - live forever. Never die."

"Like God?"

"Hmm." The man tapped his chin and looked thoughtful. His brow furrowed and he cocked his head. "I suppose so. In a way. Your understanding of your universe is woefully limited. Can you also imagine what it's like to know everything? Everything that has been, is and will be?"

Trench snorted. The sound he made was ridiculous in his young body of thirty years ago. "That's impossible."

"And so is living in your memories."

"I'm dreaming. You're a dream. Nothing more. No one can know everything. That's impossible."

The strange man shook his head. "Trust me. It's not. My people live outside time. Time cannot touch us. We can be anywhere at any time, and time ignores us, refuses to recognize us. Anywhere we go we know what has been, what is and what will be. It is a boon and a curse - although not many of my race would agree. For whole we are not touched by time, we cannot touch it. We are nothing without you Ephemerals."

"What the hell's an Ephemeral?"

"You. A mortal. A being that is born, lives and then dies. A flame that burns so quickly but so very, very brightly. We need you to experience life in this universe but that is still not enough. We crave excitement. All the memories of all the beings throughout time are not enough when you know what is exactly going to happen to them all. We know the beginning and the end. Until now. A choice is being made."

Trench understood little of what the man wrapped in the white cloth had said but his last sentence was clear enough.

"Who's making a choice?"

"We cannot see that - and that is what's so wonderful." The man gave a broad grin. "We cannot see what is to happen. There are forces tied to the very nature of the universe involved. And my people want to be involved, too." His voice raised a pitch. "We want to know what happens. We want Enlightenment."

The man was a ruddy nutter, thought Trench. There he was living his last few moments apparently inside his head dreaming about some pillock who thought he could live forever.

"So what's all that got to do with me, then?"

"You dreamt of an impossible boat race. You were thirty years old. You're in this tavern and you are talking to a man. You're both quite, quite drunk. You're talking of a race across the world in the best ships that have sailed in human history. I'm here to take that memory before you die. You see, my people want to play a game - a race. An acquaintance of mine wanted to pluck the memories out of your head as soon as you had finished the conversation with your friend in -"

"He wasn't a friend. Just somebody who had some bloody good brandy."

The man held up his hand to silence Trench, his eyes becoming suddenly even colder. "Nevertheless, my friend would have killed you over a decade ago retrieving the memory in the precise detail we need. A pointless waste, I argue, when we really should be very, very grateful to you. Thank you for the help I am about to take from you in a rather painful way. It really was a pity we couldn't find the man you were talking to."

Neil Corry



A Glittering Prize

IF MAWDRYN UNDEAD was a light starter, TERMINUS a stodgy main course that sat in the stomach leaving one feeling bloated but simultaneously unsatisfied, ENLIGHTENMENT was the dessert from heaven, a delight to savour.

For all John Nathan-Turner's alleged desire to see the twentieth season as a celebration of *Doctor Who*'s history, ENLIGHTENMENT is the most original and stands out as the brightest jewel in the over-indulgent crowning of the series. Indeed, it is only the inclusion of the Guardians that harks back to the series' history. And their inclusion spoils what, for me, is a near-perfect story. The Guardians, revived for the celebratory self-referential continuity-fest, actually get in the way of telling the tale. The opening scenes on board the TARDIS are woefully tacked on to Barbara Clegg's vastly superior scripting. Now, this isn't just my own dislike of elongated TARDIS scenes, though for me the TARDIS should land and its occupants step outside and begin the adventure. This isn't allowed to happen in ENLIGHTENMENT because of the constraints imposed upon it by a producer and script editor who, it would appear, were desperately trying to produce a Guardian Trilogy that would be superior to the Key To Time season. John Nathan-Turner should have learnt something from his predecessor. To increase the familiarity to an audience of a mysterious, all-powerful character merely reduces the character's importance. The discovery that the lead character of a well-known children's science-fiction series was in fact something called a Time Lord from the planet Gallifrey is something that should haunt Terrance et al to this day. The Doctor became less because the audience knew more.

The requirement of mystery is, strangely perhaps, even more important with the Guardians than the Doctor. They are not gods but, the Guardians are so much more. They balance the entire universe between them. They are creatures of such phenomenal power that when the White Guardian informs the Doctor in THE RIBOS OPERATION that if the Doctor chooses not to help put together the Key to Time nothing will happen to him... *ever*, the Doctor doesn't even attempt to bluff his way out - and this was Tom at the height of his powers, not some jumped-up little upstart poncing around in bizarre cricketing gear.

In short, the Turlough Trilogy (MAWDRYN UNDEAD, TERMINUS and ENLIGHTENMENT are about him and what he gets up to - the Guardians are peripheral) should have seen as little involvement by the Guardians as possible, while keeping their presence in the background as much as possible. I would have preferred them not to be included at all but, hey, this is season twenty. As good a time as any to shout about the series' success.

But enough about my one main gripe about ENLIGHTENMENT. There's more than enough in the rest of the story to make up - mainly thanks to one of the most interesting adversaries to be introduced to the series. The Eternals, to me, are simply fascinating. A race that looks down upon the Doctor (Captain Striker's "Are there lords of such a domain?") made me sit bolt upright all those moons ago). Barbara Clegg clearly spent a not inconsiderable amount of time thinking about this new race. They exist outside time, they are telepathic, have vast powers but are ultimately mentally sterile.

Beings that leech off others is not a new concept to science-fiction, nor *Doctor Who*, but none before or since have made me think quite so much about an alien species. The Chameleons or the Krotons don't provide the viewer with the same level of wonder - or pity. Marriner appears as nothing more than a slimy creep but his pleading to Tegan to give him life overturns all previous perceptions. This is a creature that is alone and desolate. The theme of desolation can be picked up in Keith Barron's dispassionate portrayal



of Captain Striker. Every time Striker appears, he is cold, almost ignorant of those around him. Of all the Eternals, he is the only one who simply exists. To win the race is his only reason to exist so he only appears to emote when the yacht is in danger or about to take the lead. Striker is merely there and nothing more. This isn't an understated performance on Barron's part, it is the perfect performance of an emotionless creature. Vulcans take note.

Linda Baron's performance, then, is obviously the reverse. Overblown and unnecessary. I cringed at her performance back in '83 and, for all its camp value (mad dress, face made up by students from the Barbara Cartland school of cement mixing, eyelashes that could knock you off your feet at ten paces, etc.), I still cringe at it now. Right and wrong are relative terms but Baron's performance in ENLIGHTENMENT is just plain wrong. Over-acting is not acting especially when nearly everyone else is doing such a marvellous job at presenting a cheap science-fiction series as damn fine drama. Some have even pitifully excused her performance as surreal - which brings me to Lee John. Briefly: madness, complete madness. And no wonder Wrack's ship doesn't win the way he steered it.

Once the TARDIS has landed on Striker's ship, Clegg's



story is allowed to begin properly. A sense of mystery is immediately achieved by the clever use of the audience's perception of the TV series. We know that the ship has arrived in the year 1911 on an Edwardian ship but the audience knows that this can't be right. **Doctor Who** is never that easy. There's bound to be a monster hidden in a corner somewhere. The audience's suspicions are quickly confirmed. Tegan's run-in with an officer in the ship's hold has confirmed that something weird is going on so the revelation that the ship is in space is not that big a deal - we knew something was wrong, all we had to do was wait. **CARNIVAL OF MONSTERS**, anyone? Fortunately, unlike the appearance of the Tetraps in **TIME AND THE RANI** where the wait is prolonged and tension built up to a pitiful anti-climax, we don't wait long to see that the ship is powered electronically, etc. apart from the party in episode three, the ball never stops rolling, the story forever gathers momentum. The audience can never guess what comes next so the mystery is maintained throughout with the viewer constantly questioning: 'How did the ships get into space? How do they travel? What are they racing for? What is enlightenment? How is Tegan's cabin a mixture of her room in the TARDIS and her room at home?' And so on. Admittedly, the physics of **ENLIGHTENMENT** is a little at odds with reality. The solar sails couldn't generate that amount of impulse but this is **Doctor Who** - when did real science matter?

There is another comparison to **CARNIVAL OF MONSTERS** - and I said this was an original story? The high-minded Eternals scoop hundreds of mere ephemerals from their rightful places in space and time for amusement. What makes **ENLIGHTENMENT** superior to the admittedly sublime Pertwee tale is partly due to the sheer alien-ness of the Eternals. They're quite unlike any alien race seen in the series before or since. Yes, they look human but we know that's due to the rules of the race - their appearance is part of the game, just as the Eternals who walk the plank is only role play. The Eternals are like children, dangerous children who have no thoughts other than for themselves.

The other main difference to **CARNIVAL OF MONSTERS** is the production values of the story. A dread term to all fans, maybe. A sumptuous-looking set is often a signal to a poorer story (**FOUR TO DOOMSDAY** has great sets but, face it, it's pants). Not in this case. And it has to be so - especially in part one. The audience needs to be con-

vinced as much as possible that the TARDIS crew are on a regular ship sailing a regular sea for the surprise at the episode's end to work at all. **ENLIGHTENMENT** is a treat for the eyes. The lavish sets also aid the viewer to realize the Vacuum chamber is A Bad Thing. Its stark functionalism means Wrong, even though the desired effect of telling the viewer that the chamber is A Bad Thing is too heavily reinforced. A minor quibble.

As Turlough is still a potential villain, the audience has to identify with Tegan so Janet Fielding is given plenty to do and thankfully she acts - a recent watching of **WARRIORS OF THE DEEP** shows how careless the actress can appear. Similarly to the Mara stories, we are watching Tegan attempt to cope with a situation that she cannot understand. From her cabin to Marriner's constant and unsettling attachment, Clegg shows how the audience would behave. We even feel pity for a character that is usually so self-reliant one wonders why she would ever put up with travelling with the Doctor. The reminder of aunt Vanessa is quite poignant (for regular viewers and fans) and the invasion of her mind by the Eternals - Marriner and Wrack in particular - is nothing short of mental rape. Tegan's closing of her mind to Marriner is a brave attempt at fighting back but Tegan really is on losing battle. Without the same ability as the Doctor to fight back, Tegan is as vulnerable as she was in **KINDA** and **SNAKEDANCE**.

Peter Davison's Doctor is again placed in the background of the story. All he does is find out what's happening. He knows he has to stay on the ship until journey's end to find out what the White Guardian meant by "Winner Takes All". I personally enjoy this aspect of the Doctor: a patient Time Lord who allows events to unfold and not revolve around him. Of course he saves the day by getting rid of Wrack's jewel (although I'm sure he misses some of the fragments). Yet this is a distraction from the main character in the story - Turlough. It's obvious as soon as the White Guardian appears in the **RTARDIS** (niftily balancing the black Guardian's involvement in Turlough's life) that events concerning the bizarre schoolboy are coming to a head. On a side-note, wouldn't you change out of uniform at the earliest possible moment and what did Make-Up do to poor Mark Strickson's eyebrows? More seriously, the most important element of the story concerns Turlough's disillusionment with the black Guardian. His suicide attempt is terrifying. This is a man who has enough - too much - so much that he cannot live with himself. Excuse me, but isn't this a family programme? It's no wonder the attempt to take his own life is so quickly dropped in the story. It's all a bit heavy for 6.35 on a Wednesday evening.

Turlough's cry that he will never serve the Black Guardian does, however, make the difficulty he has in making his final choice between keeping the crystals in exchange for the Doctor's life a little unbelievable. We know what the choice will be - the Doctor will survive to the next episode for one, and for the other, Turlough hates what the Black Guardian has made him do. Like the story's tacked-on beginning, the ending is a little anti-climactic. Turlough could have shown his resolution much better by immediately shoving the prize in the Black Guardian's face and telling him where to stick it and, importantly, why he has finally made that choice. We never know. Again, another almost unique aspect is added to this most superb of stories: Turlough provides the resolution. The Doctor's bomb disposal is in a minor league compared to Turlough's choice.

Although the story's end doesn't quite live up to the rest of the story, it's still quite brilliant.

And finally, **ENLIGHTENMENT** is one of the last stories in the series for viewers to savour before **Doctor Who** climbed up its own backside and started living on past glories to maintain its future.

Neil Corry



What the Fanzines Said...

"The whole concept of Turlough hovering between the White and Black Guardians, whilst the Doctor served the former and Wrack the latter worked well and was in keeping with the Doctor/Shadow conflict of the Key to Time season. Relationships between the TARDIS crew seem a little cold following Nyssa's exit, and now she's gone I miss her. The old skirt-dropper is more conspicuous by her absence than her presence"

David Richardson, Skaro 3/5

"I would discuss the storyline, but as yet I have been totally unable to locate one amongst this chaotic mixture."

John Sammons, Views News and Reviews 13

"Enlightenment, imaginatively scripted by Barbara Clegg, is undoubtedly my favourite of the season. The only pity is that characters like Jackson and Striker were phased out in favour of Wrack and her crew after episode one."

Alan Hayes, Dynatropes 3

"Keith Barron played Striker with unemotional perfection, becoming more believable by the minute. It's a pity his character didn't feature more in the episodes which followed. The shots of the gaseous surface of Saturn (sic) were magnificent and the whole scene was tense and filled with excitement."

The Animus 3

"This was one of those rare cases in which a Doctor Who story's classic status was down to the visual presentation rather than the actual storyline. Snappy direction maintained a glossy atmosphere and while the storyline was a little far-fetched the outstanding production won the day."

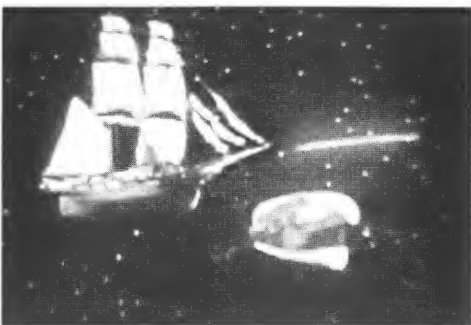
DWB 4

"For me the best performance came from Keith Barron, whose portrayal of the cold, determined yet exceedingly polite Striker was positively superb - a joy to watch."

Robert Franks, Space Rat 5

"Enlightenment was a refreshing and colourful excursion into pure fantasy. The Eternals are an interesting addition to the Who universe, and Christopher Brown's performance alone was enough to justify their creation. Barbara Clegg has an imagination to be envied."

Simon Lydiard, Citizen of the Universe



vinced as much as possible that the TARDIS crew are on a regular ship sailing a regular sea for the surprise at the episode's end to work at all. **ENLIGHTENMENT** is a treat for the eyes. The lavish sets also aid the viewer to realize the Vacuum chamber is A Bad Thing. Its stark functionalism means Wrong, even though the desired effect of telling the viewer that the chamber is A Bad Thing is too heavily reinforced. A minor quibble.

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had to be concealed under the rug.

Events switched back to episode two for the evening shoot. Decorating Tegan's cabin had meant a lot of raiding from stock cupboards. The bed and wicker chair were from the TARDIS while draped around the room were her Air Australia suit and the fancy dress costume from Black Orchid. The photograph of Aunt Vanessa was specially produced for this story. On October 18th comedienne Delore Whiteman — who had played the role in Logopolis and whose daughters the Wilson sisters, later to marry Keff McCulloch and Des O'Connor respectively, were appearing in the Tunbridge Wells Cinderella — was engaged for half a day's work posing for a BBC Photographer armed with a roll of black and white film.

The final shots of Day One were back in the wheelhouse, doing the five pages of script bridging episode one's climax and the opening few minutes of episode two. Again Quantel was used to align filmed footage of Striker's sailing competitors onto his screen.

Overnight Tegan's cabin set was torn down and the space redecorated as the crew's 'foc'sle. Monday January 31st was the main day of Block Two for walk-ons and extras. Two more officers and eleven crew members swelled the assembled ranks for this one day. The dozen or so scenes set in the foc'sle were uncomplicated to do and were shot in story order. The only special effect needed was output from a smoke gun to simulate the fuggy atmosphere of a tobacco filled cabin.

With these scenes completed the next stage was to shoot the four scenes and insert shots outstanding from Block One; namely a remount of the Grid Room multiple faces 'focus' effects shot from the last episode (the hastily recorded footage from the original session had been judged not up to spec), Mansell telling Wrack that Striker is becalmed, the TARDIS materialising, and the CSO plus model insert of the Doctor being herded towards the Grid Room eye opening out to space.

The afternoon concluded with a single episode two scene of the crew extras, including Jackson, preparing to go 'up aloft' dressed in their black atmosphere suits. The evening session was given over to completing footage set in the companionway around the two stairwells, and recording all scenes in the ship's hold. A break was needed following Turlough's throttling by the Black Guardian to give Make-up an opportunity to apply claw-like finger marks around Strickson's neck.

A lot of the hold scenes had to be done single camera using a Nike hand-held. The positioning of so many boxes, crates, ropes and other paraphernalia in creating an impression of a cramped interior meant it was difficult for the pedestal-mounted cameras to get clear shots through all these foreground decorations.

February 1st, Day Three opened with the single shot needed to complete Turlough's rescue by the buccaneer crew from space. Careful choreography was needed to line up the many elements; Mark Strickson in his spacesuit suspended in a flying harness on the CSO stage, a lifebelt and trailing rope line similarly hung on wires close by, a net swung between two boom poles which would be manoeuvred by stage hands on cue, a star background caption slide, and telecine transferred 35mm film footage of the hull of the buccaneer.

Since this shot only involved Mark Strickson, over on the state-room set aboard Striker's yacht the two scenes at the Captain's dinner party were simultaneously rehearsed and later shot.

The whole of the remainder of the day was given over to all the lengthier scenes in Striker's wheelhouse. While not complicated in terms of stage direction, they did encompass many changes of costumes by the artists, and many pauses to line up and shape (by Quantel) the insert film material. Predominantly these scenes were of the race itself, so timing the interplay between what the model footage was showing and the reactions of the artists, who could not see the material, was critical.

Byron Sotiris did get his one close up, costumed and made-up as Critas the Greek for his single scene in the flat-walled, pillar decorated throne room of his galley.

Close of production at 22:00 was nominally the end of production for the curtailed Season 20. Traditionally an end-of-term party would have been held at a suite in TV Centre, but by popular consensus this was postponed a couple of months until a much bigger event could be planned. In just over five weeks time, filming would begin on The Five Doctors.

POST-PRODUCTION:

Following completion of recording Peter Davison and his wife, Sandra Dickinson, flew off to Fort Lauderdale, Texas where they were principle guests at OmniCon IV. For once they were not accompanied by John Nathan-Turner due to the number of urgent issues requiring his attention. The Longleat extravaganza, contract signings and planning for The Five Doctors, and not least of all, getting Enlightenment ready for transmission in just 27 days.

Thanks to Dave Chapman's expertise and the fact that there had been time to do a lot of the film-onto-tape matte work in the studio (thanks to Enlightenment not being a heavily mechanical effects based show), the Gallery Only day later that week was a relatively straightforward affair.

The biggest job was variously colouring and merging into one picture all the different close-up shots of Lynda Baron mouthing the word "focus". The initial effect, as Wrack is engulfed by a column of darkness, was a Gallery engineered merge of two shots; the live action set of Turlough looking at the grid, and a wobble edged inlay of Lynda Baron standing in the black drape area of the studio, her costume likewise masked by black cloths.

For the later sequence where images of Wrack multiply like the heads of a hydra, each separate video tape feed was tinted a different colour and the lines around Lynda Baron's face sharpened electronically to make the output pictures more stylised.

The two bodies falling through space towards the end of episode four — the Doctor and Turlough or Mansell and Wrack? — had been a filmed Effects shot. Chapman took this bit of telecine transferred footage and performed an electronic wipe to fade into nothingness the two little model figures.

TARDIS interiors having been the first scenes recorded, all subsequently shot material which had to be appear on the TARDIS scanner screen was added during post-production. So too were all the red oscilloscope patterns as the ion eye charges up.



SPECIAL SOUND:

Many of Cyril Luckham, Valentine Dyal and Lynda Baron's line had to be electronically treated during the sypher sessions, usually to add reverberation and echo to words like, "focus" (Baron), "doomed" (Dyal) and "all" (Luckham). Where these voice-overs were needed, the artists concerned recorded their lines separately during breaks in shooting.

Conversely, some of the White Guardian's lines in episode one had to be muted during syphering to screen out phrases the script intended audiences should not hear. Below is the full text of the White Guardian's warnings to the Doctor and then to Tegan. "The balance of power is at risk. There is extreme danger. The co-ordinates are galactic north six degrees by nine zero seven seven. Please go immediately. You must not allow her to win. Prevent the sign of death." "She must not win. Tell the Doctor. Winner takes all."

Background library sounds played a major role towards giving this story a genuinely nautical feel to what were, after all, studio bound sets. A blustery gale permeated most of the deck scenes filmed at Ealing, wood timbers creaking gave impressions of a ship at sea, the chatter of the crew in the foc'sle was augmented with additional crowd murmurings, and even the odd squeaking rat could be heard in the hold.

Dick Mills went back to The Ribos Operation to recapture the tinkling wind chime sound associated with Guardian crystal technology. The effect composed for the White Guardian's appearances was



very similar to that created for his debut at the beginning of Season 16.



MUSIC: The time pressures on Malcolm Clarke to get an incidental music soundtrack together were enormous. An edited cut of part one was not available until almost February 20th, which left just over a week to get a set of cues prepared.

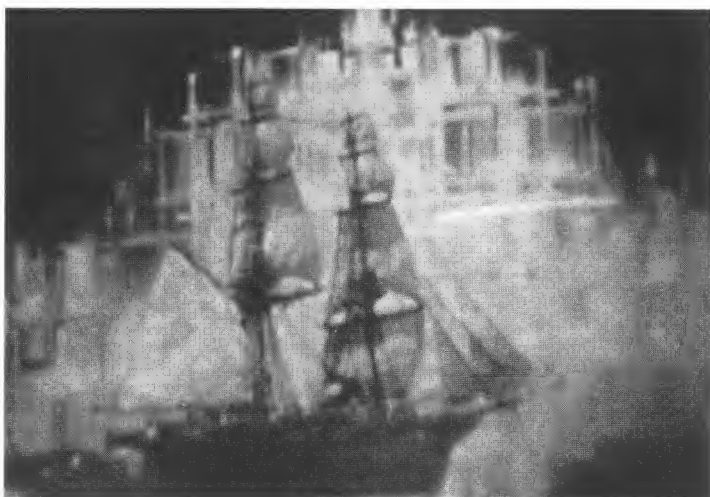
To lessen his burden Clarke started composing and arranging a set of themes for the characters which would not be specific to any one piece of action. These he could do before even a rough timing copy was ready; the idea being to bring each theme in as required and maintain it until a scene change or a required shift of emphasis, at which point the music could be faded out.

Using a combination of Radiophonic Workshop synthesizers and conventional instruments such as steel drums, he composed stock themes for the pirates, the

Eternals, the crew and the deck scenes. For the pirates he used a lot of heavy bass spiced up with what Clarke later termed "a lot of yo ho ho bits".

For Striker's crew he re-arranged the traditional Sailor's Hornpipe into a Radiophonic rendition. As the composer of this centuries old jig has never been identified, there was no need to worry about copyright payments.

A heavily echoed sequence of overlaying descending chords



heralded instances of Striker & his officers demonstrating their great telepathic powers in some way, while for the space scenes Clarke favoured a very surreal mixture of Vocoder enriched choral sounds, electric piano, synthesizers & yet more echoed reverberation.

Other scenes, such as the Doctor running with the crystal fragments and throwing them overboard in part four, were composed in synchronisation with the action on screen, but as transmission dates grew nearer, the gap between receiving the raw edits and broadcast prints being needed grew narrower.

Dick Mills helped Clarke out in episodes three and four, adding sequences of special sounds which could 'double' as incidental music. A good example would be the 'focus' scenes in the Grid room where Mills designed cues which not only gave sound to the ion eye generator and the shaft of darkness, but which sustained through these scenes as a sort of musical accompaniment. For these efforts BBC documentation credits Dick Mills for nearly 4.5 minutes worth of material for episode three and around two minutes for part four.

For background music at the reception aboard Wrack's ship, Clarke re-used a Radiophonic arrangement of a South American dance tune he had originally composed for a radio production, *Borges at Eighty* some time earlier. Titled *The M'Longa* its style fitted perfectly the notion of pirates harvested from the Caribbean.

In total Malcolm Clarke supplied over ten minutes of material for part 1, over nine minutes for part 2, nearly eight minutes for part three and just over seven minutes for the final episode, including a sneaky two-bar homage to Ron Grainer's Doctor Who theme as a red herring intended to suggest it was the Doctor and Turlough who had fallen overboard from Wrack's ship..



CUTS: As with *Terminus*, the episodes of *ENLIGHTENMENT* came in almost perfectly on plan. The only cut to part one was the actual materialisation of the TARDIS, although it is not known if this was due to timing reasons or whether the scene was never recorded at all due to problems shifting the police box around in the cramped confines of the hold set.

Episodes two and three lost no footage at all. Episode four lost a brief exchange between Wrack and Turlough after they have watched the Chinese mariner fall from the plank and vanish.

(WRACK IS LAUGHING AND CLAPPING AS

SHE LOOKS DOWN AT WHAT IS HAPPENING ON DECK. SHE GLANCES AT TURLOUGH BY HER SIDE).
WRACK : It doesn't distress you?

TURLOUGH: (SHOCKED AND AMAZED) I don't understand. What's happening to them. The pressure — they should explode. They just... disappear.

Immediately before the TARDIS bearing the Doctor arrives aboard the buccaneer for the last time, a small scene was deleted of Tegan, Marriner and Striker staring at the screen showing Wrack's vessel. Striker mutters, "The Doctor will never stop her now".

TRANSMISSION: Despite a frenetic rush all four episodes were ready in time to meet their allocated transmission dates. The first two episodes, despite having had one and a half minutes and two minutes worth respectively of extra script material written prior to production, slightly under-ran the preferred 24' 30" ideal for a Doctor Who episode. Shortest was part one at 24' 12" with part two coming in at 24' 23". The remaining two parts went to 24' 38" and 24' 34" respectively.

Part four's broadcast on March 9th was followed by another commercial for the Longleat Doctor Who event over Easter, advertising the BBC PO Box number viewers should write to for information. Tickets for this celebration were priced at just £4 for adults and £2 for children under fifteen.

During the week between *Terminus* ending and part one of *Enlightenment* early morning viewers to BBC Breakfast Time were witness to the unusual sight of Selina Scott attempting to interview K-9 and a Dalek (voiced as ever by John Leeson and Roy Skelton) about the forthcoming show in Wiltshire. More successful were her chats on the subject with Peter Davison and Patrick Troughton, this being Troughton's first appearance to plug Doctor Who on television since 1973.

Enlightenment has, to date, never been repeated on terrestrial television despite a generally favourable response by the fans. It was, however, successfully sold abroad both in episode and in omnibus form.

Barbara Clegg took up her option to novelise the story for W.H.Allen's range of Doctor Who titles, published in hardback February 1984 and in paperback the following May. It was the first Peter Davison title to find an acceptable workaround to the insistence by Peter Davison's agent that he only appear on book covers in photographic form. A full page painting by Andrew Skilleter of the buccaneer in space adorned the front of both hardback and paperback first editions, with a head and torso cut-out of Davison now reduced to form a component of the title lettering above.

Video enthusiasts has to wait exactly ten more years for the story to be released by BBC Enterprises in March 1993.

CONTINUITY: The TARDIS tool kit, first introduced in *Earthshock*, makes an appearance in part one of the story. So too does Eric Seward's catchphrase for the fifth Doctor, "Brave heart Tegan".

The White Guardian's reference to the Key to Time in part four is the only occasion throughout the entire Guardian trilogy where the events of Season 16 are mentioned directly.

Fan speculation has suggested the Celestial Toymaker is an Eternal; certainly, there's no good reason why he shouldn't be, though the unproduced story *Nightmare Fair* suggests not.

The disappearance of the TARDIS is never explained, but its reappearance suggests the ship seen from *The King's Demons* onwards is actually a recreation fashioned from the Doctor's memories. Why she still malfunctions is a good question — perhaps he likes things that way?

TRIVIA: The last two names of crew members introduced to Turlough and the Doctor by Jackson; Jenkins and Grogan, do not appear in the script for part one. Neither are they the surnames of any extra engaged for this serial.

The Energy Barrier around the ships undermines the concept of the story: if it can keep in oxygen molecules, it should also keep out the particles of interstellar gas driven by the light of the sun which are needed to fill the ships' sails. Hence the ships should lose wind whenever any unsuited crew are on deck.

Unsure of the precise technical name for the glass column in the TARDIS console, Fiona Cumming christened it "The Gallopeter" as part of her stage directions in the scripts.

Reviewer Lysander Blizzard pointed out that as the First Mate, Marriner should have three stripes, not two; and Striker uses a marine sextant for navigation, an instrument which depends on the presence of a horizon line, absent in space! (He should have used a bubble sextant, which creates a false horizon.)

The newspaper found by the Doctor in the foc'sle was a copy of *The Times* from September 1901.



Slowly Sinking?

FOR ALL the kudos heaped on it by fans, ENLIGHTENMENT did not score that highly among general public viewers. It was not an alarming dip, but its overall drop of nearly three quarters of a million viewers from the average chalked up by TERMINUS tended to bear out Barry Letts' theory that audiences for the show tended to die away towards the end of a season, and especially if that period tended to co-incide with evenings getting lighter.

Episode one's figures were 6.6 million viewers, the joint fifth lowest episode total for Season 20 (alongside part three of SNAKEDANCE). Thereafter came the expected Wednesday rise to a respectable 7.2M before a sink back the following Tuesday to 6.2M, the second lowest rating of the whole season. The Wednesday factor came into play again for episode four, which managed a recovery back to 7.3M viewers. Chart positioning for the episodes were, respectively, 89th, 76th, 99th and 58th.

Some blamed this relatively poor performance on a general backlash against science-fiction following a six year glut after the success of *Star Wars*. Yet, despite the country being in the depths of an economic recession by 1983, evidence suggested science-fiction was still as popular as it had been back in the mid-Seventies. BBC2 was still pulling good figures for its fifteen week s/f film season which, by March 1st, had reached film eight: *This Island Earth*, while out in the wider world Disney's *Tron* was playing in cinemas and queues were lining up in London to see an exhibition of the sets, costumes and props previewing the new Henson movie *Dark Crystal*.

Not to be out-done, *Doctor Who* was still very much in the public eye, but ironically more for the sum of its past than for any present constituent. A small quarter-page feature on Lynda Baron adorned the TV pages of the *Daily Mirror* the

mirror by KENNETH HUGHES

The lady's a pretty good pirate

★ LYNDA BARON has been reading up on women pirates. "They were terrifying," she says.

"Every bit as wild and wicked as their crew and bare chested with it."

Lynda, lately the cuddly nurse Gladys Emmanuelle in *Open All Hours*, is a pirate captain in the new four-part adventure of DR. WHO (BBC1, 6.55). "But fully dressed," she says.

Prints

"We've based what I wear on old prints. Women buccaneers were extravagantly dressed and always wore the best hand-made boots, probably stolen."

Tonight the Doctor (Peter Davison) materialises on an Edwardian yacht which is taking part in an unusual race for which the prize is "enlightenment."



TROUBLE AFLOAT: Lynda, Lee and Peter.

Lynda, who makes her swashbuckling bow in tomorrow's episode, says: "People do expect me to be jolly and rotund but frankly, I'm not as big as Nurse Gladys' navy-blue mac might lead you to think."

"I am not a bit like her, or your average district nurse or, come to that, your average pirate."

Her second in command is played by London-born Lee John (and he does spell it with a triple "e"), lead singer of the group Imagination.

He lived in New York during his late teens and took up acting in off-Broadway plays.

The group Imagination have been in the charts regularly for two years.

Louise Jameson and Sarah Sutton, would appear in this anniversary production.

The publishing world too had, by now, noticed *Doctor Who*'s impending coming of age. Severn House would be

Who's the lucky man



TIME lord—Doctor Who catches up with the ladies from his past. . . .

He slipped off from his space travels yesterday for a reunion with five of the girls who shared his adventures—and sometimes saved him from his enemies.

The current Doctor Who in the BBC TV series—actor Peter Davison—touched down in the Tardis in London for the get-together.

The senior of the doctor's guests was Carole Ann Ford, now 40 with a 22-year-old daughter. She played the

first Dr Who companion in November 1963, when the series started.

She was joined by actress Sarah Sutton, 21.

The others in the line-up were Caroline John, who played Jon Pertwee in 1970; Elisabeth Sladen, who was in the show for three years; Louise Jameson, who played warrior Leela; and Janet Fielding . . . Tegan.

Four of the actresses—Carol Ann, Caroline, Elisabeth and Janet—are to star in a 90-minute BBC special called *The Five Doctors* which will mark the 20th anniversary of the series this November.

day part one of ENLIGHTENMENT went out, but otherwise this serial was ignored by the Press at large.

On the other hand plans to celebrate twenty years of *Doctor Who* on air were big time news. On February 22nd the BBC's staff newspaper *Ariel* carried a photograph of Bryon Parkin, the head of BBC Enterprises, signing a contract with the Marquess of Bath, officially announcing plans to host an anniversary convention in the grounds of Longleat House at April.

Two weeks later another half-page piece in *Ariel* had John Nathan-Turner announcing the go-ahead for both Season 21 and for the 90-minute TV movie, *THE FIVE DOCTORS* which would air in November. Never one to miss a photo opportunity, Nathan-Turner followed this up in early March with a Press call to tell the world about plans for *THE FIVE DOCTORS*. Gathered outside TV Centre for a wind-blown line-up in front of journalists were Peter Davison plus Louise Jameson, Carole Ann Ford, Caroline John, Sarah Sutton, Elisabeth Sladen and Janet Fielding all of whom, bar

first into the ring with *The Doctor Who Technical Manual* due out slightly too late to co-incide with Longleat. W.H.Allen, noting how well their *Doctor Who* hardbacks were selling in the USA, had, as far back as Autumn 1982, commissioned author/editor Peter Haining to write a large format book for a September 1983 release, titled *Doctor Who: A Celebration*.

By March 1983 Marvel Comics had agreed their 1983 Winter Special should be an anniversary publication — pulling together interviews with all nine *Doctor Who* Producers from the first twenty years. Most ambitious of all, however, were Macmillan Publishing whose educational book, *Doctor Who: The Unfolding Text* by Manuel Alvarado and John Tulloch, was due out late August. Keen to achieve a strong launch for this unlikely entry into the *Doctor Who* book arena, representatives from Macmillan approached the National Film Theatre in Spring 1983 with the notion of a very special weekend at the South Bank to commemorate twenty years of *Doctor Who* in production. . . .

10V

ENLIGHTENMENT

Series 20, Story 5 Serial 127, Code 6H Episodes 600-603

Cast:

The Doctor [1-4]¹ Peter Davison
Tegan [1-4]¹ Janet Fielding
Turlough [1-4]¹ Mark Strickson
The Black Guardian [1-4] Valentine Dyall
The White Guardian [1,4] Cyril Luckham
Striker [1-4] Keith Barron
Wrack [3-4] Lynda Baron
Marriner [1-4]¹ Christopher Brown
Mansell [3-4] Lee John
Jackson [1-3]¹ Tony Caunter
Collier [1] Clive Kneller
First Officer [1-2] James McClure
Stuntman: Chinese Guest 2 [4]¹ Chua Kahjoo

Small & Non-speaking:

Buccaneer Officer A [3-4]^{1,2} Paul Bader
Buccaneer Officer B [3-4]^{2,7} Jerry Judge
Buccaneer Officer C [3-4]^{2,7} Lloyd Williams
Buccaneer Officer D [3-4]² Stuart Myers
Chinese Guest 1 [3]^{2,7} Dennis Masuki
Chinese Guest 3 [3]² Unknown
Chinese Guest 4 [3]² Unknown
Chinese Guest 5 [3]² Unknown
Chinese Guest 6 [3]² Unknown
Guest Gambler 1 [3]² Robert Pearson
Guest Gambler 2 [3]² Cy Town
Guest Gambler 3 [3]² Lawrie James
Guest Gambler 4 [3]² Ken Sedd
Guest Gambler 5 [3]² Ray Sumbly
Guest Gambler 6 [3]² James Jackson
Buccaneer Guard 1/Deck Crew [2,4]² David Rogue
Buccaneer Guard 2 [3-4]² Alan Riches
Buccaneer Guard 3 [3-4]² Tony Liotti

Buccaneer Guard 4/Deck Crew [2-4]^{2,7}

Buccaneer Guard 5 [3-4]² Joseph Anderson
Buccaneer Guard 6 [3-4]^{2,7} Arturo Venegas
Buccaneer Guard 7/Deck Crew [2-4]^{2,7} Mike McKenny
Buccaneer Guard 8 [3-4]² Robert Goodman
Helmman [1-4]^{3,5} Graham Stagg
Officer B [2,3]^{3,4,5} John Cannon
Officer A [2,3]^{3,4,5} Richard Bonehill
Critas the Greek [2]¹ Tim Oldroyd
Striker's Crew 1 [2-3]^{4,6} Byron Sotiris
Striker's Crew 2 [2-3]⁴ Reg Woods
Striker's Crew 3/Buccaneer Deck Crew [2-4]^{3,7} Pat Shepherd
Striker's Crew 4/Buccaneer Deck Crew [2-4]^{3,7} Laurie Goode

Striker's Crew 5 [2-4]⁴ Pat Gorman
Striker's Crew 6 [2-4]⁴ Kevin Goss
Striker's Crew 7 [2-4]⁴ Doug Roe
Striker's Crew 8 [2-4]⁴ Terry Duran
Striker's Crew 9 [2-4]⁴ Gregg Marlowe
Striker's Crew 10 [2-4]⁴ Barnie Lawrence
Striker's Crew 11 [2-4]⁴ Alan Crisp
Officer C [2-3]¹ Steve Roxton
Officer D [2-3]¹ Michael Bauer
Edwardian Sailor [2-3]⁸ Peter Jessup
Deck Crew (Striker & Wrack) [2-4]⁷ John Holland
Deck Crew (Wrack and Striker) [2-4]⁷ Mike Handley

Deck Crew (Wrack and Striker) [2-4]⁷ Kevin O'Brien
Deck Crew (Wrack and Striker) [2-4]⁷ Mykel Mills
Deck Crew (Wrack and Striker) [2-4]⁷ Bunny Lane
¹Studio of 17th January 1983
²Studio of 18th January 1983

Crew:

Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Realised by Peter Howell
of the BBC Radiophonic Workshop
Incidental Music Malcolm Clarke
Special Sound Dick Mills
Production Assistant Pat O'Leary
Production Manager Jennie Osborn
Assistant Floor Manager Val McCrimmon
Assistant Floor Manager (Filming) Ian Tootle
Floor Assistant Stephen Moore
Studio Lighting Fred Wright
Technical Manager 2 Alan Jeffrey
Studio Sound Martin Ridout
Grams Operator John Downes
Electronic Effects Dave Chapman
Vision Mixer Paul Wheeler
Videotape Editor Rod Waldron
Crew
Senior Cameraman Alec Wheal
FOM Graham Richmond
Film Cameraman (Stage) John Walker
Film Cameraman (Models) Paul Hellings Walker
Film Assistant Paul Godfrey
Film Sound Recordist Jim McAllister
Film Editor (Stages) Mickey Boyd
Film Editor (Models) Ian McKendrick
Film Lighting
Film Operatives
Costume Designer Dinah Collin
Make-Up Artist Jean Steward
Visual Effects Designer Mike Kelt
Title Sequence Sid Sutton
Scene Crew

Properties Buyer
Properties Buyer (Filming)
Designer
Production Secretary
Production Associate
Writer
Script Editor
Producer
Director

Judy Ducker
 Alan Mansey
 Colin Green
 Jane Judge
 June Collins
 Barbara Clegg
 Eric Saward
 John Nathan-Turner
 Fiona Cumming

Programme Numbers:

Part 1: 1/LDL/E127S/72/X
 Part 2: 1/LDL/E128L/72/X
 Part 3: 1/LDL/E129F/73/X
 Part 4: 1/LDL/E130A/72/X

Filming: 3rd-5th November, 1982, Stage 3b TFS.
Film Schedule: 1/LDL E127S

Recording: 17th - 18th January 1983, TC?

Originally Scheduled for: 30th January - 1st February, 1983, TC?

16th - 17th November, 1982, TC?
 30th November - 2nd December 1982, TC?

Transmission:

Part 1: 1st March 1983, 6.55pm BBC1
 (24'12", 18.55.11 - 19.19.34)
 Part 2: 2nd March 1983, 6.45pm BBC1
 (24'23", 18.45.53 - 19.10.05)
 Part 3: 8th March 1983, 6.55pm BBC1
 (24'40", 18.54.35 - 19.19.13)
 Part 4: 9th March 1983, 6.45pm BBC1
 (24'34", 18.46.02 - 19.10.36)

Audience, Position, Appreciation:

Part 1: 6.6m, 89th, 67.
Part 2: 7.2m, 76th, 65.
Part 3: 6.2m, 99th, 68.
Part 4: 7.3m, 68th, 70.

Books & Literature

CLEGG, Barbara: *Doctor Who: Enlightenment*. (WH Allen, 1984)

Magazines

Cloister Bell 10/11 (Fiona Cumming says she decided to make the character of the sailor a 'bold Jamaican'; she implies that in the original script, the part was written for a woman)
DWB 36/37 (1986, Mike Kelt discusses the design of the harbour)
Doctor Who Magazine 116 (1986, Eric Saward claims substantial input into the script. Allegedly he added the Guardian plot and changed the title from *The Enlighteners*.)
Doctor Who Magazine 236 (1996, John Nathan Turner describes Peter Davison's problems with the inter-TARDIS relations)
Flight Through Eternity 2 (1986, Martin Wiggins analyses the way the story suspends the reality principle.)
In-Vision 38: *The Key to Time* (Graham Williams describes the concept of the Guardians)
Mandragora Helix (1984, Gareth Lonnien claims Clegg's original included the Guardians and allied for them to confront one another in space; it was Saward who relocated this to a table)
The Matrix 2 (1983, Fiona Cumming interview: she says the sailor's hornpipe on the musical track was intended as humour to break up the 'spookiness' of the story. Tegan's ball-gown was intended to show a 'soft' side to her, especially with the wig, analogous to the treatment of Nyssa in *Black Orchid*)
Prydonian 1 (1983, Review by Lysander Blizzard discusses the concept of a sea-race in space, analyses the chess imagery, and comments on the story as the work of a female writer.)
The Times, September 1901

Theatre

Cinderella (Tunbridge Wells 1982)

Radio

Borges at Eighty
 Mrs Dale's Diary
 Waggoner's Walk

Cinema

The Alphabet Murders (1966)
Anne of a Thousand Days (1967)
Baby Love (1969)
Billy Budd (1962)
Carry on Jack
Cry of the Penguins (1972)
The Five Chasers (1970)
A Harmless Vanity (1983)
The Haunted Man (1966)
Invasion Quartet (1961)
The Land That Time Forgot (1975)
A Man for All Seasons (1966)
The Man Who Had Power Over Women (1970)
Mirror of Deception (1975)
Murder in Reverse (1945)
Nothing But The Night (1973)
Providence (1977)
Stranger from Venus (1954)
Trauma
Voyage of the Damned (1976)
Yangtze Incident (1957)

Television

The Barchester Chronicles (BBC, 10/11 - 22/12/82)
Breakfast Time (BBC, 1983-...)
The Cannon and Ball Show (LWT, 1979-88)
The Citadel (BBC, 20/1 - 24/3/83)
Dad's Army (BBC, 1968-77)
Doctor Who (BBC 1963-89, 1996-...)
Duty Free (Yorkshire, 1984-86)
EastEnders (BBC, 19/2/85-...)
A Family at War (Granada, 1970-71)
The Forsyte Saga (BBC, 7/1/67 - 1/7/67)
Grundy (Thames, 14/7 - 18/8/80, plus untransmitted pilot)
The Guardians (LWT, 10/7 - 1/10/71)
Heartlands
The Invisible Man (ATV, 1958)
KY-TV (BBC, 1989 - 1993)
Last of the Summer Wine (BBC, 1973-...)
The Man from the South
Minder (Thames/Euston Films, 1979 - 1994)
The New Adventures of Lucky Jim (BBC, 1982)
The Odd Man (Granada, 1962 - 63)
Oh Brother (BBC, 1968-73)
The Onedin Line (BBC, 1970 - 1980)

Open All Hours (BBC, 1973, 1976, 1981, 1983, 1985)
Plaza Patrol (Yorkshire, 15/7 - 19/8/91)
The Professionals (LWT/Avengers Mark One, 1977 - 1983)
The Secret Garden (BBC, 1/1 - 12/2/75)
Sink or Swim (BBC, 1980-1982)
Sir Francis Drake (ABC, 12/11/61 - 20/5/62)
The Sweeney (Euston Films/Thames, 1975 - 1978)
Telford's Change (BBC, 7/1 - 11/3/79)
To Serve Them All My Days (BBC, 17/10/80 - 16/1/81)
Voyage to the Bottom of the Sea
Wallace and Gromit (BBC/Parkman Animations, 1992-...)
The Wednesday Play: Vote Vote Vote for Nigel Barton (23/6/65); Stand Up Nigel Barton (8/12/65)
West Country Tales (BBC, 1982 - 1983)
Z Cars (BBC, 1961-78)

Doctor Who

The Armageddon Factor
Black Orchid

City of Death
Colony in Space
The Crusade
Death to the Daleks
Destiny of the Daleks
Earthshock
The Five Doctors
Four to Doomsday
The Gunfighters
The Ice Warriors
Kinda
The King's Demons
Mawdryn Undead
Pyramids of Mars
The Return (aka Resurrection of the Daleks, Warhead)
The Ribos Operation
The Sensorites
Snakedance
Terminus
Time and the Rani
The Visitation

Music

The M'Longa

Next Episode: THE KING'S DEMONS

History isn't what
it used to be...

